-MOONLIGHTING-
written by

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(pilot)

FIRST DRAFT
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REV. 10/22/84
REV. 10/23/84
"MOONLIGHTING"

SET LIST

EXTERIORS

MADDIE'S HOUSE
  Front Door
  Front Yard/Driveway
  Int. David's Porsche

DETECTIVE AGENCY
  Century City Skyscraper

"BONAVENTURE" HOTEL
  Underground Garage Entrance
  Int. Fiat

"EASTERN" BUILDING
  Street and Entrance
  Roof and Clock

POLICE STATION
  Side Entrance

UNDERGROUND GARAGE (NEAR POLICE)
  Street
  Entrance

BEVERLY HILLS COMMERCIAL BLDG.
  Street
  Entrance

INTERIORS

MADDIE'S HOUSE
  Bedroom
  Upstairs Hallway
  Foyer with Stairway
  Living Room
  Kitchen
  Breakfast Room

DETECTIVE AGENCY
  Corridor
  Elevator
  Outer Office
    (with Reception Area)
    David Addison's Office

"BONAVENTURE" HOTEL
  Underground Garage
    (with Ticket Machine)
  Passageway to Escalators
  Escalators
  Lobby
  2 Glass Elevators
  3 Corridors
  "Top of Fives" Restaurant

"EASTERN" BUILDING
  Lobby
  Freight Elevator

POLICE STATION
  Interrogation Room
  Corridor #1
    (with Bench)
  Corridor #2
    (with Side Entrance)

UNDERGROUND GARAGE (NEAR POLICE)
  (with Pay Telephone)
  Int. David's Porsche

BEVERLY HILLS COMMERCIAL BLDG.
  Lobby
  2 Elevators
  3 Corridors
  4 Double Doors to Office
  5 Accountants' Offices
EXTERIORS

KAPLAN'S APARTMENT BLDG.
  Pool Area
  Front Entrance
  Street
  Int. Jaguar

BAR (NEAR KAPLAN'S APT.)

PAWNSHOP
  Street
  Entrance

INTERIORS

KAPLAN'S APARTMENT BLDG.
  Kaplan's Apt. Bedroom

BAR (NEAR KAPLAN'S APT.)
  (with Phone Booth)

PAWNSHOP
  Counter
  Back of Store
    (with Curtain)

ATTORNEY'S OFFICE

UNDERGROUND GARAGE (ATTORNEY'S BUILDING)

PUBLIC LIBRARY
  Entrance
    "Vast Caverns"
  Map Room

HEINZ'S HOUSE
  Kitchen
  Hallway
    (with Phone)

MOHAWK'S APARTMENT

SIDEWALKS AND STREETS
  Jogging Sequence

NEWSSTAND
  Int. Jaguar

STREETS (VARIOUS)
  Int. Jaguar
    (moving)

STREET AND INTERSECTIONS (VARIOUS)
  "Fiat" - Cadillac Chase
    Int. "Fiat"
      (moving)
NOTE: An Asterisk (*) next to a scene number indicates that scenes have been omitted prior to that number.
"MOONLIGHTING"

ACT ONE

FADE IN:

TIGHT ON THE BACK OF A DIGITAL CLOCK RADIO
And we HEAR A CLICK...and the SMALL BUZZ of an ALARM...
and we see a MALE HAND reach INTO FRAME and SWITCH IT
OFF. And we...

SHOCK CUT TO:

A PAIR OF ANKLES

...as hands guide a pair of sweat-pants over them...and
then pull them UP and OUT OF FRAME. And we...

SHOCK CUT TO:

RUNNING SHOES

...being tied. NO SOUND save for gentle breathing. The
light soft and dim...filtered through UNSEEN drapes.
And we...

SHOCK CUT TO:

A PAIR OF HANDS

...as they PULL a GYM SHIRT over the back of a head and
down a neck. Nothing unusual...save for the fact that
one of the wrists has TWO WATCHES strapped to it.

SHOCK CUT TO:

JONATHAN KAPLAN'S FACE

A nice face...the southern side of thirty...and the clear
eyes of a man who takes care of himself. And he BENDS DOWN
and KISSES the back of SUSAN KAPLAN who lies sleeping on
one side of their large bed.
CONTINUED

SUSAN
(her eyes opening
at his kiss)
Jonathan?

KAPLAN
(a whisper)
Sleep.

And as KAPLAN TURNS and makes his way out of the apart-
ment...we...

SHOCK CUT TO:
THE BACK OF ANOTHER CLOCK

...a simple wind-up job...and SUDDENLY the BELL GOES OFF. And a hand REACHES OUT...cutting the alarm. And we FOLLOW THE HAND back to its owner...a blond young man sporting a MOHAWK...his eyes not clear at all and we...

SHOCK CUT TO:

A NAKED BACK

...and we can't help but notice the scars...and the gun in the shoulder holster...suddenly obscured by the dirty grey sweatshirt he pulls over himself...as we...

SHOCK CUT TO:

HIS FACE

...as he pulls on a pair of goggles...black...sinister...across his eyes...and then drops a pair of "WALKMAN" headphones over his ears...as we...

SHOCK CUT TO:

A CASSETTE TAPE

...that he loads into a miniature stereo with a click...a bullet in the chamber of a gun...and SUDDENLY...an EXPLOSION OF SOUND...

MUSIC
"You gotta be mine...
Cause you're so fine...
I like your style...
It makes me wild...

...and we...

SHOCK CUT TO:
THE SIDEWALK

...LOW TO THE GROUND...MOVING by us QUICKLY...and we HEAR only EARLY MORNING SOUNDS...and then we SEE them...
SNEAKERED FEET...Kaplan's feet...making their way down the street...jogging...the SOUND of a RUNNER'S HARD BREATH...

ON KAPLAN

...his face relaxed...having found his pace...alone on the early morning street...

THE SIDEWALK

...as we watch KAPLAN'S SNEAKERED FEET fly across the pavement...the pace unwavering...his breath a metronome keeping time...and then...just on the edge of the FRAME...we can see them...falling into place right behind KAPLAN...another pair of feet...BARE FEET.

ANOTHER ANGLE

...and now we see him, the GOGGLED JOgger...right behind KAPLAN...moving up on him...

FAVORING KAPLAN

...hearing someone behind him...or perhaps just sensing it...and reflexively moving to his left to let him pass...

ANOTHER ANGLE

...as the barefooted runner pulls up alongside of Kaplan and STAYS THERE...the two of them running side by side...

ON KAPLAN

...puzzled by this...turning and looking over at...
THE BAREFOOTED JOGGER - KAPLAN'S P.O.V.

...who turns to Kaplan...his single furrow of blond hair and the black goggles making him an odd sight... and SUDDENLY he SMILES.

KAPLAN - THE BAREFOOTED JOGGER'S P.O.V.

...and SUDDENLY...the SOUNDTRACK EXPLODES with the MUSIC playing in the barefoot jogger's head...

MUSIC
"She looks so great...
Every time I see her face...
She puts me in a state...
State of shock...

...and we WATCH Kaplan's nonplussed expression as this strange man runs alongside him...BY HIM...WITH HIM... locked into his pace...his space...

ANOTHER ANGLE

...as Kaplan abruptly increases his speed...moving from a jog to a sprint...and the barefoot runner loses little more than half a stride before he quickens his own pace and falls into place beside him.

TIGHT ON KAPLAN

...and for the first time we see sweat forming on his brow...and he suddenly begins to SLOW...

ANOTHER ANGLE

...and we watch as the barefooted runner SLOWS as well...

ON KAPLAN

...as he sighs...and finally...abruptly...simply STOPS.

ANOTHER ANGLE

...as the barefooted runner stops as well...several yards ahead of Kaplan.
FAVORING KAPLAN

...as he waits for the barefooted shadow to turn to him...
to explain...say something...

KAPLAN
(finally;
to the guy's
back)
Do I know you?
(and then)
Is there something you want
from me?

ON THE BAREFOOTED RUNNER

...and though we can SEE KAPLAN standing behind him...
talking to him...all we can HEAR IS...

'MUSIC
"She puts me in a state...
State of shock!...

...and we SEE KAPLAN finally stop talking...giving up...
giving a mild SHRUG and TURNING...and at the same time
the hand of the barefooted runner makes its way up in-
side his sweatshirt...searching for the well-hidden gun...

FAVORING KAPLAN

...as he TURNS...and begins to JOG down the street in
the opposite direction...shaking his head...clearly
puzzled by the stranger he met on his run...

ON THE BLOND MAN

...as he PULLS the GUN from under his shirt...about to
raise it and fire at Kaplan's back...

ON KAPLAN

...as he starts to make his way ACROSS the STREET...

ON THE BLOND MAN

...as he COCKS the revolver...
ON KAPLAN

...half-way across the street...GLANCING over his shoulder to catch a look at the blond man and SUDDENLY he SEES it...

TIGHT ON KAPLAN'S EYES

...at the moment of REALIZATION...the moment of KNOWING that he is about to be blasted out of his sneakers...

THE GRILL OF THE CHEVROLET

...and from out of nowhere as it lifts KAPLAN off the ground...

ANOTHER ANGLE

...as he ROLLS UP and OVER the WINDSHIELD...ONTO the ROOF and CRASHES to the GROUND...the SOUND of tires SQUEALING on asphalt...coming to a HARD, FAST STOP...

ON THE BLOND MAN

...not quite sure what has happened...and then realizing...clearly STUNNED...QUICKLY RETURNING HIS GUN to his holster under his shirt...RIPPING the earphones off his head...

FEMALE (O.C.)

(hysterical)
I didn't see him! I didn't see him! I swear...I didn't see him!

ANOTHER ANGLE

...as he makes his way over to Kaplan's body...KNEELING beside it...TEARING OPEN his SHIRT in a seeming effort to give him air and then...

TIGHT ON KAPLAN

...we can't help but notice the way the blond man gently REMOVES one of the WRISTWATCHES from Kaplan's wrist and...
ON THE BLOND MAN

...deftly PUTS IT IN his own POCKET without the hysterical housewife noticing...

ANOTHER ANGLE

...as cars begin to STOP...a Police car...and a crowd of eight or ten early morning dog walkers and joggers gather, the crackle of POLICE RADIOS and the spinning red beacon of their reflectors lighting up the morning...

ON THE BLOND MAN

...as he lifts himself up and off the ground...making way for the OFFICERS...

BLOND MAN

(to one of the policemen)

It was weird. The guy just ran into the street without looking.

LONG SHOT

...and we watch...as the BLOND MAN and the OFFICER CONTINUE to TALK...the OFFICER TAKING NOTES...and behind them...the other officer works on Kaplan...pounding on his chest...offering mouth to mouth...

ON THE BLOND MAN

...as he TURNS from the OFFICER...his conversation finished...puts his headphones back over his ears...and begins to JOG AWAY from the scene...

REVERSE ANGLE

...and as HE gets CLOSER to US...we can't help but notice that the look of surprise and shock has completely dissolved from his face. And as the blond man jogs CLOSER and CLOSER to us...we...

DISSOLVE TO:
WHITE

...and OUT OF FOCUS. And we don't know where we are...what we're looking at. And then...we can just make it out...the soft line of a cheek...a WOMAN'S cheek...as SLOWLY...DELIBERATELY...we come INTO FOCUS and see it. THE FACE. Soft and oddly STILL. A beautiful woman's face. And THEN...as the CAMERA starts to MOVE...we realize that we are looking at a PHOTOGRAPH. An incredibly striking photograph of a spellbinding woman---MADDIE HAYES. And as we CONTINUE DOWN this LONG HALLWAY we realize that this is just one of many pictures...that we are moving through a virtual gallery of Maddie Hayes photographs...some so large they extend from floor to ceiling...Scavillos...Hamiltons...Hurrells. And we MOVE THROUGH a DOORWAY and INTO...

INT. MADDIE'S BEDROOM - DAY

Huge. Long white drapes hang from the windows and blow in the early morning breeze. A steamer trunk and a collection of half-unpacked luggage is sprawled across the floor. And at the far end of the room we can make out a huge bed...also white...save for the slightly darker form of a woman who lays sprawled out across it...portions of her body wrapped in silk sheets.

TIGHTER ON THE WOMAN

...as the CAMERA climbs up her sleeping body...past the sheets that wind around her thigh...and across her back to the long mane of glossy hair...we can't help but wonder if this is the same beautiful woman whose pictures line the hallway.

TIGHTER STILL

...as SUDDENLY there is the SOUND of a CRASH...and the woman's head bolts from her pillow with a START...and she TURNS TOWARD US...and...

MADDIE

What the hell...?

...and we SEE her...the living, breathing, MADDIE HAYES. And she is even more of a killer in the flesh than she
CONTINUED

is through a lens. And as the UNSEEN CRASHING CONTINUES... she PULLS HERSELF OUT OF BED... wrapping the sheet around her naked body and making her way out of the bedroom and into...

THE HALLWAY

...past the different pictures of herself... as we HEAR...

ANDRE (O.C.)
That's it! No more waiting!
Andre is through!

...and there is yet another CRASH... as Maddie makes her way to a RAILING that overlooks...

THE FOYER

...where plates FLY from an unseen kitchen... HIT the wall, and CRASH into a thousand pieces falling to the big, beautiful, Italian tiled floor...

ON MADDIE

...clearly confused by all this... leaning over the railing and calling down...

MADDIE
Andre? Anybody? What is going on?

MADDIE'S P.O.V.

...as SUDDENLY a figure appears in a white Chef's hat... Chef's blouse and Chef's pants... and he turns and looks up at Maddie...

ANDRE
You want to know what's going on? I'll tell you what's going on! This...

(he pulls a payroll check out of his pocket)

THIS is what's going on!
ANOTHER ANGLE

...as a middle-aged woman...apron around her waist...pencil in her hair...SUDDENLY appears below the railing next to Andre...

SELMA
(mechanically)
Morning Miss Hayes...How was the trip?

MADDIE
(quickly)
Selma? What's he talking about? Why is he smashing my China?

SELMA
(turning to him)
What are you talking about? Why are you smashing her China?

ANDRE
You tell her I'm an artist! I do not work for free.

SELMA
(looking back up at Maddie)
He sez he's an artist. He don't...

ON MADDIE
...cutting her off...starting down the long, winding stairway to the foyer...

MADDIE
What does he mean..."free"? Nobody's asking him to work for free.

ANDRE
You tell the bank that!

SELMA
(to Maddie; this is hard)
The household staff's paychecks. They all bounced. Again.
CONTINUED

MADDIE
Bounced? What do you mean... bounced?

SELMA
(she looks at
Andre;
she knows
what's coming)
You shouldn't have asked,
Miss Hayes...

ANDRE
(livid)
Bounced? You want to know
what bounced means? It means...

(he grabs a
... dish)
This dish...?

(and SMASHES IT
against the wall)
... no bounces!

(waving his check)
This check... bouncy, bouncy,
bouncy.

(he grabs a vase)
This...?

(and SMASHES IT
on the ground)
... no bounces!

(waving his check)
This check... pingidy, pongidy!

(he POINTS to
... a breakfront)
That...?

... and he walks over to it; THEN gives it a PUSH... as...

SELMA

... races over to the breakfront... and catches it just
before it hits the ground...

SELMA
We get the idea...
CONTINUED

...and with a great deal of struggle...pushes it back against the wall...

ANOTHER ANGLE

...as Maddie makes her way over to the temperamental chef...

MADDIE
Andre...whatever the problem is...I'm sure it's just some mistake.

ANDRE
That's what the accountant say. Over and over again! Well...is no more mistakes!
Andre quit!

...and with that...he PUSHES his way PAST THEM BOTH...over to the FRONT DOOR...OPENS IT...then TURNS DRAMATICALLY to the two of them...

ANDRE
Au revoir!

...and SLAMS IT CLOSED BEHIND HIM...which sends...

THE BREAKFRONT

...toppling OVER into the middle of the foyer floor with a CRASH as...

MADDIE AND SELMA

...JUMP with a START...

MADDIE
Aaaaaah!

SELMA
Ohmygodalmightyhell!

ANOTHER ANGLE

...as the two women stand there...eyeing the destruction...breathing hard...then slowly looking up at each other...
Maddie still wrapped in her sheet...Selma forcing a smile for her employer...

MADDIE
Let me get that accountant on the phone. *(making her way over to it)*
How long has this been going on? Checks bouncing?

SELMA *(meekly; watching Maddie dial)*
Little over a month. Just after you left for the cruise.

ON MADDIE
...shaking her head...and we canhear the SOUND of a phone ringing on the OTHER END OF THE LINE...and then the SOUND of it being picked up...

MADDIE *(suddenly; quickly)*
Yes...this is Maddie Hayes and...

...and she STOPS...realizing there is no one on the other end...and we can't help but hear...

PHONE *(FILTERED)*
"We're sorry...but the number you have reached is no longer in service and there is no new number.

...and Maddie's face goes white...and she quickly presses down the switchhook...dials again and after a single RING...

PHONE *(FILTERED)*
"We're sorry...but the number you have reached..."
...and Maddie REPLACES THE RECEIVER and just STANDS THERE for the LONGEST TIME...

MADDIE
(somewhere else;
not even looking
at her)
Have Peter bring the car around.
I want to go over there in person.

SELMA
(after a long
moment)
Peter quit early this morning.
Took the car with him as security.

MADDIE
(a long moment
of her own)
It's alright, Selma. It's alright. Just call me a cab...
(turning)
I'll go get dressed...

SELMA
(starting off)
Yes M'am...

ANOTHER ANGLE

...as the two of them start their separate ways...and then Selma TURNS...CLEARING HER THROAT...STOPPING Maddie in her tracks...

SELMA
I just want you to know M'am...
if it does turn out that...
(and she STOPS;
thinks better
of it;
and then)
Well...nothing personal M'am...
but I'm just like the rest of 'em. I got family. I got bills.
You understand...don't you, M'am?
MADDIE
(not turning
back to look
at her)
I'm sure it's just a mix-up
Selma.

SELMA
(trying to smile)
I'm sure you're right, M'am.

...and as the two women start off their separate ways...
we...

DISSOLVE TO:

EXT. BEVERLY HILLS STREET - DAY

...as a YELLOW CAB PULLS UP to a CURB and deposits Maddie...
who QUICKLY CROSSES the sidewalk and MAKES HER WAY INTO...

INT. A BEVERLY HILLS COMMERCIAL BUILDING - DAY

...one of those low-slung, three-story affairs. And
Maddie passes by the elevator...electing to take the
stairs. And from the GROUND FLOOR LOOKING UP...we watch
as she CLIMBS to the SECOND FLOOR...and...

FOLLOWING MADDIE

...makes her way to a set of DOUBLE DOORS, painted with
gold leaf:

"SAWYER AND SAWYER
Certified Public Accountants"

...and THROUGH the FROSTED GLASS all we can SEE is
DARKNESS...

ON MADDIE

...as she stands there for the LONGEST TIME...this is
what she was afraid of... but she PUSHES against the door just the same... and to her surprise...

THE DOOR

...swings open...

INT. SAWYER AND SAWYER - DAY

DARK... and abandoned. And as Maddie makes her SLOW and MEASURED way into the place... we can't help but notice that there are NO DESKS... NO LIGHTS... NO PEOPLE... just occasional puddles of scattered papers strewn across the floor.

ON MADDIE

...as she STOPS... and stands there... alone... in the middle of all the nothing. And even in the darkness... we can still make out the beginning of a tear making its way down her face. And we...

DISSOLVE TO:

OMIT

TIGHT ON A SET OF LEGAL DOCUMENTS

"LEVINE, WEBB, SHEPARD AND SHEPARD, Attorneys at Law" on the LETTERHEAD... and we PULL BACK to REVEAL a middle-aged attorney... ALAN WEBB... Clutching a sheaf of documents... pacing back and forth across the big office as Maddie stands in a corner... her eyes following him around the room...
CONTINUED

MADDIE
(filled with rage)
What are you telling me? That it's over? That I have no recourse? That people can steal everything I've worked so hard for since I was fourteen and there's nothing I can do about it?

ALAN
(glancing up over the papers at her)
The truth?
(after a moment)
Maddie? You've been done. You been done good! Those business managers of yours have taken every dime you had in the bank.

MADDIE
Oh, Alan...
(falling into a chair)
I'm broke?

WEBB
No. You're not broke.

MADDIE
It sure sounds like broke.

WEBB
(seating himself)
And it's going to feel like broke. But they only took your liquid assets. Cash in the bank. Stock certificates. That kind of thing. You do have other sources of income.

MADDIE
Like what?
WEBB
Well for one thing... you've invested in some companies. There's a whole list of them here.
  (flipping through the documents)
Got a dog grooming outfit.

MADDIE
  (cutting him off)
Alan, Alan, Alan...!
WEBB (CONT'D)
Got a finger nail boutique...

MADDIE
(not listening)
Tell me it gets better. Say, "Maddie, it gets better".

WEBB
This is kind of interesting.
A family portrait studio.

MADDIE
(pointing across
the room)
Hand me that wastebasket. I'm
going to throw up.

WEBB
Don't throw up yet. You also
own a piece of a bait and tackle
shop, a dirty book store and a
detective agency. And last
year...that entire group of
investments produced...

(he flips to
the next page;
stunned)
Four-hundred thousand, three
hundred and eleven dollars.

MADDIE
(lifting her
head)
Hey! That's not bad! That's
great! I made that much?

WEBB
No. You lost that much. Ap-
parently these investments are
maintained as write-offs.

MADDIE
Oh Alan...

...and as she looks at Alan with nothing but despair...
we...

SHOCK CUT TO:
INT. UNDERGROUND GARAGE – DAY

...as Maddie and Alan make their way through the maze of parked cars...

WEBB
Let's not lose our heads here.  
It’s not the end of the world.  
(turning to her)  
You are Maddie Hayes.

MADDIE
What’s that supposed to mean?

WEBB
It means... five years ago you were one of the country's hottest models.  You don't think there are companies out there that wouldn't pay through the ying yang to have you stand next to a car... or... pose in their clothes... or... I don't know... fondle their fridge or something?  I mean there are always Auto Shows...

MADDIE
Blechhhh!

WEBB
Maddie... there are worse ways to make a buck.

ANOTHER ANGLE

...as the two of them stop... and Alan looks at her... kind of sorry... kind of sad...

MADDIE
(after a moment)
You're a good lawyer, Alan.  
You're a good friend.

WEBB
(holding out his keys)  
You're only saying that because I'm loaning you my car.
MADDIE
(taking them)
You're right.

ANOTHER ANGLE

...and MADDIE slides into a parked Mercedes, Alan leaning down...

WEBB
I'll draw you a check so you can get your car back...in the meantime...
(handing her a list)
I want you to go home...pull yourself together and then visit each of these businesses. Liquidate what you can. Some of the managers may offer to buy you out on the spot. The main thing is, put them on notice. Close them up. You can't afford to sustain these kind of losses anymore.

MADDIE
(starting the engine)
I don't like this, Alan. I don't like being poor. Poor doesn't become me.

WEBB
(a smile)
You have such a pretty chin. Be sure to keep it up.

...and Maddie SMILES back...and we HEAR the SQUEAL OF THE TIRES against the pavement as the car turns...and quickly makes its way out of the garage...and we HOLD on ALAN...as he stands and watches his car disappear from view...and we...

SHOCK CUT TO:
THE BOTTOM OF AN ELEVATOR DOOR

...as it slides OPEN and a PAIR of beautifully tapered ankles in expensive, eel-skinned pumps, pump their way out of the elevator.

TIGHT ON A PAIR OF "RISKY BUSINESS" SUNGLASSES

...attached to the highest cheekbones in the history of broadcasting.

WIDER ANGLE

...to REVEAL Maddie...making her way down an office building corridor...a "don't mess with me" expression painted across her face...as we...

SHOCK CUT TO:

TIGHT ON A PHONE

...as one of the "lines" lights up...and a HAND reaches INTO FRAME...PICKS UP THE RECEIVER and...

MS. DIPESTO
(mechanically;
and without
enthusiasm)
City of Angels Investigations.
Lost or stolen property our specialty. You dropped it?
We'll spot it. He cheats?
We'll peek. Little one's gone?
We'll find him before dawn. No job is too big. No job is too small. We're here to please---one and all. We're licensed by the state of California and happily accept all major credit cards.
(and then)
How can I help you?
(and then)
No thanks. We already subscribe.

...and as she SLAMS THE PHONE back down onto the cradle she looks up and...
CONTINUED

MS. DIPESTO
(after a moment)
Wow.

TIGHT ON A BEAUTIFULLY MANICURED HAND

...as it gently pushes the pair of sunglasses ever so slightly down its nose...eyes moving around the room... lips pursed. The lady is lethal. And she knows it.

MADDIE
(not even look-
ing at her)
Can you tell me the name of
the person in charge?

MS. DIPESTO
(looking up;
barely able to
speak)
That would be Mr. Addison.
Should I tell him you're here?
(reaching for
the phone)
Who are you?
(thinking better
of it)
Doesn't matter. He'll see
anyone.

...and we...

SHOCK CUT TO:

SUPER TIGHT ON DAVID ADDISON'S FACE

...not a bad face, either. Easy to look at. Mid thir-
ties...kind of blond...kind of brown. And you might
not even remember him if it were not for the small spark
of madness in his eyes...EYES that dart to the LEFT...
and then to the RIGHT...
CONTINUED

DAVID
(to no one in particular)
He's surrounded. And no one is in the clear. He dribbles like mad as he looks for a hole.
(seeing something; a small GASP)
Suddenly...he sees it!

FURTHER BACK

...and now we SEE him...seated in a large swivel office chair with casters...as he SUDDENLY PUSHES HIMSELF off the side of his desk with his legs...and he and his chair go whizzing across the room...TOWARDS the OFFICE DOOR...
ON A BALL
...that he holds above his head...

ON DAVID
...as he coils his arms...cocks the ball...releases it...

DAVID
And it's up...!

ON A BASKET
...a wastepaper basket in fact...propped on the metal hinges that extend from the top of his office door... as the BALL DROPS cleanly into it...

ON DAVID
...as he WHISTLES...and CRASHES into the door...

DAVID
...and it's IN!!!

...and he cups his hands...and hollers "YEAH" into them... creating the SOUND of thousands cheering...

DAVID
And the fans leap to their feet!
(leaping to his own feet)
Grown men cry. Women throw underwear. And even as the President shakes his hand on the White House lawn...he silently promises himself, his Mother and his God, that no matter how big he becomes...he's never... ever...going to change.

* ANOTHER ANGLE
...as the OFFICE DOOR unexpectedly OPENS...and the wastebasket TUMBLIES from its perch...landing cleanly over...
DIPESTO'S HEAD

...a startled Maddie standing just behind her...

ON DAVID

...as he TURNS...and SEES her...not Dipesto...JUST MADDIE...and is CLEARLY dumbstruck.

    DAVID
    (after a long moment)
    Hi.

    MADDIE
    (an Alaskan refrigerator)
    Hello.

        DAVID
        (thrilled;
        slowly making
        his way over
        to her)
    "Hello"?
    (and then)
    Wow.

ON MADDIE

...as she indicates...with a glance of her eyes...the woman standing next to her with a garbage pail over her head...

ON DAVID

...finally SEEING this...mildly embarrassed...

    DAVID
    My goodness, Miss Dipesto...
    You're looking a little pale today...
    (a wink to
    Maddie)
    And who have we here?

    MS. DIPESTO
    (totally unintelligible through
    the wastebasket)
    Mphtr reqmpf flky mugh milman...
CONTINUED

DAVID
Now, now... no reason to be shy.
(pulling the can
off of her;
kissing her on
the top of her
head)
Let's see a little confidence...
a little charisma... a little
Dale Carnegie. Remember... lesson
one... imagine your whole audience
is naked...
(he steps back to
let both her and
Maddie admire the
view)
Boggles the mind, doesn't it?
(moving back in;
grabbing Dipesto;
an intimate whisper)
Amscray... willya?
(letting her go;
taking Maddie by
the hand and with a
single motion leading
her into the office
and closing the
door on Dipesto's face)
Terrible problem, shyness. Believe
me... I know. But don't worry. We're
going to get her the best help
there is. Better than the best.
She's come a long way already.
Why... when I found her, she was
nothing but a poor urchin... out on
the street... urchining. But you
don't want to hear that...

MADDIE
(the truth)
I don't want to hear that...

DAVID
Soooo... okay. So my name is
David Addison and your name is...?

MADDIE
Maddie Hayes.

DAVID (Cont'd)
... Maddie Hayes and...
(stopping for a
moment)
Don't I know you?
MADDIE
No. I don't believe we've ever met.

DAVID
(pulling himself out of his chair)
No. Wait a second. Can't fool me. The eyes don't lie.
(pointing to them)
Not these babies. Photographic. See something once and it's locked in there...
(snaps his fingers)
...for life.

MADDIE
(trying her best)
Really? I didn't think there was anything locked in there...

DAVID
No, no, no, no. There's no changing the subject. You're looking at a bloodhound. Once I'm onto something...

MADDIE
That's all well and good, Mr. Addison, but...

DAVID
I'll get it...I'll get it...

ANOTHER ANGLE

...as he STANDS THERE and STARES at her...for the LONGEST time.

MADDIE
(finally; getting it over with)
Alright...well...you might have seen my picture...
DAVID
(thrilled)
Knew it.

MADDIE
No flies on you.

DAVID
Nope. There certainly aren't. Whatever that means.

MADDIE
Now then...

DAVID
What are we talking. Late seventies?

MADDIE
Excuse me?

DAVID
The year's fuzzy for me, but I'll bet the house you were a Miss March.

MADDIE
A what?

DAVID
A Playmate of the Month. Miss March. What? About 1976? I can see the whole layout in my head. You liked jazz. Your favorite movie was "Jonathan Livingston Seagull". You wanted to help underprivileged kids. Am I right or am I right? I mean...hey...I really can see the whole layout in my head. And if you don't mind my saying so...you're even more beautiful...now...here...in my office...completely dressed...almost a decade later... (and then)

Wow.
FOLLOWING DAVID

...as he looks at her...clearly impressed...shakes his head...TURNS...and returns to his desk...once again throwing himself into his chair.

DAVID
(looking at her;
GRINNING)

Sooooo...

ON MADDIE

...leaping up from her chair...starting towards him...
all she can take...

MADDIE
Listen, Bub...you knock that
High School Locker Room grin
off your face or I'll knock it off for you!

ANOTHER ANGLE

...and she is leaning over his desk now...damn near on top of him...as he cowers in his chair...

MADDIE (CONT'D)
I'm not Miss March or Miss May
or Miss Anything Else. For your information my name is Mzzzzzz. Madolyn Hayes...and I own this place!

ON DAVID

...as what she is saying starts to sink in. And he looks up at her...and it takes a second for it all to register...

DAVID
Madolyn Hayes? Madolyn Hayes?
You're...Maddie Hayes?

FAVORING MADDIE

...she doesn't like the way this is going...
DAVID (CONT'D)
The Maddie Hayes? The Blue
Moon Girl? Blue Moon Shampoo?

ON DAVID

...and he's got her. And he leaps out of his seat.

DAVID
(thrilled)
Sure!
(quoting)
"Blue Moon Shampoo. The only
shampoo with milk, honey and
a tablespoon of moonbeams in
every bottle."

MADDIE
(frustrated beyond
belief)
Mr. Addi...

DAVID
(cutting her off)
Wow. You're her. She's you.
The girl from the bottle. The
girl in the ads. The girl that
was everywhere! I knew I'd
seen you.
(stepping back;
looking at her
again)
God. I gotta tell you. I love
you. I've always loved you.
Really. Truly.
(and then)
Soooo...What is it you want to
tell old Dave?

MADDIE
(she looks up;
hears the
silence;
goes for it)
You're fired.

...and he LOOKS AT HER...not quite sure he heard correctly...
DAVID

Come again?

MADDIE

Mr. Addison...the City of Angels Investigation Company is wholly owned by me and my company, Madhays Inc. I've suffered some sudden financial reverses...and that... coupled with the fact that this company has registered significant losses during all of its three years of operation, forces me to...

DAVID

Fired?

MADDIE (CONT'D)

...ask you, to close its doors. And that does mean immediately. I will expect all expense accounts and credit cards maintained in the company name to be surrendered to me or my representatives. I will expect the timely return of all company cars...

DAVID

The company car? My company car? The Porsche? (and then) Both of them?

...and Maddie doesn't even acknowledge this...just TURNS... and starts out the door of his office...as we BEGIN...

THE LONGEST TRACKING SHOT

...in the history of television...and WE follow Maddie who is closely FOLLOWED by David through the bullpen...
MADDIE
(still talking)
Real tors are already at work
trying to locate an interested
party to sublet this space so
obviously the sooner you inform
your employees of the situation
the easier it will be for every-
one. Naturally we'll honor what-
everever severance agreements might
have been negotiated into any
individual's contract. And of
course there will be an addition-
al two weeks' pay to any employee
who isn't covered by a severan...

(her voice
trailing off;
and then;
finally STOPPING;
TURNING to him;
noting his
expression)

Mr. Addison...are you "getting"
all this?

(and then)
This isn't easy for me either.
I don't enjoy putting people
out of work.

ON DAVID

...just standing there...looking at her...watching her...
kind of mad...kind of smitten...SPEECHLESS.

ANOTHER ANGLE

...as Maddie waits for a reply...and realizing she is
not going to get one...

MADDIE
Well, Mr. Addison...if you'll
excuse me...I believe I've
finished my business here.
CONTINUED

DAVID
You can say that again.

...and Maddie ignores that...and TURNS...and makes her way out the door and into...
THE HALLWAY

...and after a moment...David is OUT THE DOOR and INTO THE HALLWAY as well...following her...WALKING FAST to catch up...just steps behind her...

DAVID
(right behind her)

Y'know what's amazing? From the television commercials, and the billboards and all that stuff...you'd never guess what a cold bitch you are.

ON MADDIE

...as she STOPS dead in her tracks...TURNS...and SLAPS him...HARD...right across the FACE. And the two of them stand there...staring...glaring at each other. And then...after a moment...she TURNS and starts again down the hall. And we HOLD on David...as he stands there...rubbing his cheek...watching her go...

DAVID
(calling after her)

Hey! Let's do this again sometime.

...and we...

CUT TO BLACK

END OF ACT ONE
FADE IN:

EXT. THE CITY - NIGHT

...a SHOT that SEEMS to be FROM ON HIGH...SKYSCRAPERS LIT UP like Christmas Trees and the white and red light trails of the nighttime traffic making its way home at the end of a busy day. And we FULL BACK SLOWLY to REVEAL that this is the VIEW FROM...

INT. DAVID'S OFFICE - NIGHT

...David SITTING in his desk chair in the DARK...silently watching the night out his window.

VOICE (O.C.)
The time has come to go, To pack our bags and blow...

...and David TURNS to DISCOVER...

DIPESTO

...STANDING in his OFFICE DOOR with a box of her belong- ings under her arm...

DIPESTO (CONT'D)
To hit the streets... "Til next we meet... And "til then it's on with the show!"

(and then)
I'm going to miss working for you, Mr. Addison. You were the most fun boss I ever had.

ANOTHER ANGLE

...as David SMILES at her...

DAVID
Hey...I wasn't kidding. This guy's landing on his feet. Hell... the word's out out there. I've al- ready gotten five calls on my private line here from other agencies begging me to come over. And you know as soon as I set up somewhere I'm going to be hiring everybody back.
...and Diesto doesn't SAY ANYTHING...just stands there SILENTLY for a LONG MOMENT...

DAVID
(finally)
But I'll understand if you can't wait.

DIESTO
I'll let you know, Mr. Addison.
(and then)
You take care.

...and with that she TURNS...and DISAPPEARS FROM HIS DOORWAY.

ON DAVID

...as he HEARS the SOUND of the AGENCY DOOR SLAM closed behind her. And he sits there for just a moment longer...

ON HIS HAND

...as we watch it slink across the desktop and then SUDDENLY LUNGE for the phone...as we...

CUT TO:

OMIT
A TELEPHONE

...as a hand reaches into FRAME and ANSWERS IT. And we
PULL BACK TO REVEAL SELMA...standing in MADDIE'S ALCOVE...
dressed in a hat and coat...a suitcase by her side...
clearly about to make her way out the door for the last
time...

SELMA
(mechanically)
Hayes residence.
(and then)
No. I'm sorry. She's not here
right now.

ON DAVID

...the panic beginning to show in his face...

DAVID
Ah...well...my name is David
Addison and I have something
important to discuss with Miss
Hayes concerning her financial
affairs.
(and then)
You wouldn't happen to know
where she is...would you?
(and then)
Pressing? Yeah...I'd say it's
pressing. Hell...I'd say it's
Crushing!

...and we...

SHOCK CUT TO:

INT. THE LOBBY OF THE BONAVENTURE HOTEL - NIGHT

...as Maddie and DR. NEAL SPELNER...a man who makes up
for what he lacks in God-given looks with impeccable
grooming and overwhelming sartorial splendor...make
their way THROUGH THE LOBBY...

DR. SPELNER
What a lot of people don't re-
alyze is that plastic surgery
is not a nine-to-five profession...
...STOPPING at a bank of elevators...PRESSING the call button and WAITING...
CONTINUED

DR. SPELNER (CONT'D)

Take myself. I'm never really
"off duty". I mean...I look
at a person...crossing the
street...or standing next to
me at the market...

...and the ELEVATOR DOORS SLIDE OPEN...and the TWO OF THEM...

INT. THE ELEVATOR

...STEP IN...

DR. SPELNER (CONT'D)

...and all I see is where to
nip...where to tuck...where to
re-build...reshape...add...sub-
tract. It's hell. I mean...
my mind never shuts down.

...and as the ELEVATOR RISES...we can't help but notice
nighttime, DOWNTOWN LOS ANGELES visible through the
glass rear wall of the elevator...

DR. SPELNER (CONT'D)

That's why when Dr. Friedman told
me that he knew a virtually
flawless woman I said..."Buddy...
that's like a trip to Bermuda.
You have to give me her name."

ON MADDIE

...looking like she's going to barf...

ON SPELNER

...admiring her...

DR. SPELNER
(after a moment)
You having a good time so far?
You're not saying anything.
CONTINUED

MADDIE
(trying her best)
I'm speechless...

DR. SPELNER
That sounds good. I like that.

...and the ELEVATOR DOORS OPEN...and...

INT. THE TOP OF THE FIVES - NIGHT

...Maddie and Dr. Spelner step out...REVEALING this
elegant restaurant located on the top floor of the
hotel...floor-to-ceiling glass windows and a knockout
360-degree view of nighttime Los Angeles...

: SPELNER
Ever eaten here before? The
light is very flattering.

ANOTHER ANGLE

...as we FOLLOW THEM...as they make their way to the
Maitre D'...

DR. SPELNER
Reservations for two under the
name Spelner. Dr. Spelner. By
the way...I could take care of
that little thing on your chin
in fifteen minutes in my office.

...and we...

SHOCK CUT TO:

BLACK

...and then SUDDENLY a CONE of FLAME...a MATCH...and it
lights CANDLES ON A CAKE. And then we WATCH...as the
CAKE is LIFTED and CARRIED through the DARKNESS...

UNSEEN VOICES
Happy Birthday to you...
Happy Birthday to you...
Happy Birthday Dear Jennifer...
Happy Birthday to you!
ANOTHER ANGLE

...as the cake is set down in the middle of a white-linen dining room table. And we SEE JENNIFER...just eight years old...lean forward and BLOW OUT THE CANDLES...and there is a ROUND of applause and then THE LIGHTS ARE TURNED ON. And we can see the group...MOTHER, FATHER, BROTHERS AND SISTERS...

MOTHER (O.C.)
What did you wish for?

ON JENNIFER

...and there is the SOUND of a TELEPHONE RINGING...

JENNIFER
I'm not supposed to tell you.

...and the RINGING stops quickly...the phone having been answered...

JENNIFER (CONT'D)
(with a giggle)
I wished every day were my birthday.

GRANDMA (O.C.)
Grandpa...it's for you.

ON GRANDPA

...and we SEE him for the first time. Seventy if a day. His hands across his belly...watching his granddaughter...lost...and not having heard.

ON GRANDMA

...standing under the archway where the kitchen meets the dining room...

GRANDMA
Heinz. Der Fernsprecher.

ON GRANDPA

...as he is SUDDENLY lurched from his reverie...and PULLS himself out of his chair and...
INT. THE KITCHEN

...as he carefully closes the doors to the dining room and seats himself at the kitchen table...amid the dirty dinner dishes...the laughter and chatter from the party leaking into the room even as he picks up the phone...

HEINZ
Hello?

INT. THE BLOND'S APARTMENT - NIGHT

...and standing in the hallway between the bedroom and bathroom is the BLOND MAN...the phone pressed to his cheek...

BLOND MAN
I got it and I gotta get rid of it.

INT. THE KITCHEN

...Heinz speaking softly...trying not to be heard...

HEINZ
Tomorrow night, as we had planned. (and then)
What makes you think people are following you? (and then; not pleased)
Alright then...an hour from now.

...and with that, Heinz HANGS UP the phone...

INT. THE LIVING ROOM

...as he walks back out...

JENNIFER
Grandpa! We saved you a piece with a flower!

HEINZ
I'll have to wrap it up and take it with me. That was the alarm company. Someone broke into the store.
CONTINUED

...and as Heinz pulls on his JACKET...we...

CUT TO:

INT. THE TOP OF THE FIVES RESTAURANT - NIGHT

...as the Maitre D' lowers the phone and makes his way towards...

DR. SPELMER

...who sits with lobster bib...chewing, nodding and smiling at Maddie as he attempts to crack open his lobster...

DR. SPELMER

God has the right idea with lobster...don't you think? Just good, hard shell...

MAITRE D'

Dr. Spelner?

...and Spelner looks up to DISCOVER...

ANOTHER ANGLE

...the Maitre D' standing above his table...

MAITRE D'

There is a telephone call for you at my desk. They say it is most urgent.
(X)
41

CONTINUED

SPELNER

Urgent?
(pulling himself up from his seat)
Oh my.
(to Maddie)
I'll be right back.

MADDIE
(between her teeth)
I'll be here.

ON MADDIE

...as she WATCHES both him and the Maitre D' WALK BACK TOWARDS the ENTRANCE of the restaurant...and after a moment...absently PICKS AT her SALAD...

VOICE

Who's the geek with the phony tan?

...and Maddie LOOKS UP to DISCOVER David...standing across the table...

DAVID

Don't be alarmed. The Good Doctor is about to be summoned to Our Lady of Ladies in Pasadena where a nose job has gone South. Seems one of his colleagues slipped at the moment of truth and now his patient can liter- ally blow in her own ear.
(seating himself)
Oh wow...lobster...my favorite...

MADDIE

What are you doing here...?

DAVID

(handing her some keys)
Just came to return my company cars and tell you I think you're making a big mistake closing down City of Angels Investigations.
MADDIE
If you don't leave this table
this instant...I'll...I'll scream!

DAVID
Oh my! That would bring the
guy back here. Tell me about
him anyway. Hope you two aren't
planning anything serious.

MADDIE
(rising from the
table)
Mr. Addison...

DAVID
(cutting her off;
watching him
across the
restaurant)
Yeah. That would be a waste.
The guy...the guy's not of this
earth...y'know? I'm willing to
wager...and we're talking con-
siderable money here...that this
guy wears bikini underwear.
(turning to her)
Tell me you're in a position to
know and break my heart forever.

MADDIE
(starting across
the restaurant)
Good-night, Mr. Addison...
(to the Maitre D'
as she passes)
Tell Dr. Spelner I'll be right
back.

DAVID
(jumping up;
following her)
Deny that the man blows bubbles
with his drool. A simple true-
false statement. Of course he
does. Do birds fly? Do ducks
duck?
...and he overtakes her... jumping in front of her path.

DAVID
(a different tone)
I just want to talk to you.
CONTINUED

MADDIE
(stepping around him)

But I don't want to talk with you.

...and before David can get out another word...Maddie disappears into a door marked...

"LADIES' ROOM"

...David eyeing the swinging plank with suspicion...as we...

SHOCK CUT TO:

OMIT

INT. A FIAT - NIGHT

...a decade old and well beat-up...the BLOND MAN behind the wheel...winding his way East on Sunset...MUSIC spilling from the car as it CUTS and DODGES its way through the traffic...past the CLUBS and the HOOKERS and the NEON SIGNS...

ON A TRAFFIC LIGHT

...as it turns from GREEN to RED and...

THE FIAT

...STOPS...waiting for the signal to change.

ON THE BLOND MAN

...as he sits there...his head moving softly to the MUSIC...and he PULLS a cigarette from his breast pocket and stabs his lips with it. And as he reaches forward for the car cigarette lighter...his eyes dart up and SEE...
THE CAR IMMEDIATELY BEHIND HIM

...FLASHING its BRIGHTS...ON and OFF...ON and OFF...

ON THE BLOND MAN

...suddenly KNOWING...and we WATCH...as his EYES glance up at...

THE STOP LIGHT

...still RED...

ON THE BLOND MAN

...clearly panicked...giving the car some gas...shoving the...

GEAR SHIFT

...into DRIVE...and...

ON THE FIAT

...as it SUDDENLY PEELS RUBBER off its mark...tearing through the opposing traffic at the intersection as...

AN EARTHMOVER

...backs out of a nighttime construction site...its red lights blinking...

THE FIAT

...racing down the road...the Cadillac hot on its tail...

THE BLOND MAN

...looking up and realizing...
OUT THE WINDSHIELD

...that the construction vehicles have temporarily made it impossible to pass...and...

OMIT
THE FIAT

...SQUEALS to a STOP. And then...a MOMENT LATER...from out of FRAME...A BLACK CADILLAC with tinted windows PULLS UP ALONGSIDE of the smaller car.

ANOTHER ANGLE

...as the tinted window on the front passenger side mech- anically dissolves into the car door...revealing a well- groomed, middle-aged man...RICHARD SIMON...who SMILES at the blond man sitting in the FIAT.

SIMON
I was wondering if I might conv-ince you to pull over so that my friends and I could discuss a certain wristwatch with you.

ON THE BLOND MAN

...totally non-plussed. He looks at the Cadillac for a long moment...then TURNS...facing front...as...

SIMON
Forgive me. Is this conversa- tion making you nervous? There's nothing to be nervous...

...but before Simon can complete his line...the blond man leans forward and lays on his HORN...its SOUND OBLITERATING SIMON.

BLOND MAN
(screaming into space)
SHUT UP!!!

ON SIMON

...waiting...watching...totally unfazed by this demon- stration of hysterics. And SUDDENLY the HORN STOPS...
SIMON
(after a moment;
patiently)
I just want to make it clear
that all we're asking for is
an opportunity to negotiate for
the watch. I'm well aware that
the man you work for wants it...

THE EARTHMOVER

...begins to move back INTO the construction site...
clearing an opening just large enough for...

SIMON (O.C.)
...very badly. All I'm asking
for is a chance to talk. That's...

THE FIAT

...as it SUDDENLY ROARS from its spot and begins BARRELING
down SUNSET as...

THE CADILLAC

...tries to force its way through the narrow gap created
by the earthmover as...

THE BLOND MAN

...drives like a madman...his eyes darting up into the
rearview every few seconds...searching the space behind
him for...

THE BIG BLACK CAR

...ROARING FORWARD, the small Fiat just five car lengths
away...and we...

SHOCK CUT TO:

OMIT
THE LADIES' ROOM DOOR

...as it OPENS just a crack... and we SEE MADDIE... her eyes darting around the room, checking for stray Davids. And satisfied there are none about... she opens the door further... finally venturing out into the restaurant... starting to make her way back towards her table...

DAVID (O.C.)
Was it something I said?

...and she TURNS TO DISCOVER...

DAVID

...standing there... right behind her...

DAVID
I mean, I come all the way down here... change the underwear... tie the tie... you have any idea how much it costs to park in this place?... and you won't even talk to me?

ON MADDIE

...and she STOPS... and she looks at him...

MADDIE
Talk.

DAVID (going for it)
Listen. I understand. You have financial problems. But that's no reason to shut us down.

MADDIE
Oh no? Do you have any idea how much money you lost last year?

DAVID
That's because we were supposed to lose money. It was our job to lose money. And we lost money great. Now... you turn around and say "make money"... and we're going to make money great.
MADDIE
(starting off
again)
This is a ridiculous conversation.

DAVID
(following her)
I happen to be a terrific private
detective.

MADDIE
. (turning to him)
There is absolutely nothing in
your work record to indicate
that.

DAVID
Well I have extraordinary cred-
entials and a tremendous depth
of experience. Let's talk about
Yale...Let's talk about Princeton.

MADDIE
What about Yale and Princeton?
CONTINUED

DAVID
"What about Yale and Princeton" is right. Let's talk about government training. Let's talk about Vietnam.

MADDIE
You were in Vietnam?

DAVID
I could have been. I came very close. Don't you see...all I need is one case. One real case. And with your name and reputation...you're a celebrity. With you...I could get that case. Then we'd both have what we want.

VOICE (O.C.)
Maddie!

ANOTHER ANGLE

...as they both TURN to DISCOVER...

SPELNER
Just awful news. There's a medical emergency and I'm going to have to...
(suddenly noticing David)
...Hello?

DAVID
(offering his hand)
David Addison. I'm a business associate of Ms. Hayes. Small world isn't it? I'm here with the wife and kids celebrating Patty getting her braces removed...

...and he turns and waves at...
A FAMILY

...sitting and eating their meal...clearly puzzled by this...

FAVORING DAVID

...all SMILES...

DAVID (CONT'D)
I was going to say "Hey...let's see if we can't push a couple of tables together and get to know each other...but...it sounds like you have to go, huh Doc?

SPELNER
I'm afraid so...
(turning to Maddie)
I feel badly leaving you here like this...but...
(a nervous SMILE to David)
...you seem to be in good hands.

DAVID
The best.

MADDIE
(clutching Spelner's arm)
Let me come with you!

SPELNER
(enjoying this)
I know. We were really begin-
ing to hit it off...weren't we?
(and then)
I've already paid the Captain.
Why don't you sit with your friend and enjoy your dinner.
(and then)
I'll call you tomorrow.

MADDIE
(defeated)
I'm sure you will.

...and Spelner TURNS...and walks out...

DAVID
(watching him go)
Lovely man. Where were we?
FAVORING MADDIE

...not about to put up with more of this...heading back towards the table...

MADDIE
You were fired...
(grabbing her sweater off of her seat)
...and I was leaving.

DAVID
(right behind her)
I'm sorry to hear you say that.
I think we would have made a terrific team.

...and she TURNS without answering...although it is hard to miss the way she ROLLS HER EYES...and STARTS TOWARDS...

THE HAT-CHECK
...unattended. No hat-check girl in sight.

DAVID
Nobody's home...

MADDIE
(a backward glance)
That seems to be going around.

...and as they wait...we...

SHOCK CUT TO:

ON THE BLOND

...as he glances up into the rearview...still unable to lose the bigger car...and then SUDDENLY looking forward... his eyes growing with SURPRISE AS...
OUT THE WINDSHIELD - THE BLOND'S P.O.V.

...RED LIGHTS BLINK seven car lengths ahead...

ANOTHER ANGLE

...to REVEAL CEMENT HIGHWAY STATIONS right in the center of the road...indicating a CONSTRUCTION ZONE...

ON THE FIAT

...having no place to go...TURNING WILDLY and...

ANOTHER ANGLE

...CLIMBING onto the sidewalk...MOWING DOWN garbage pails and newspaper machines...FORCING PEOPLE to RUN out of its path...and in the near distance we can still SEE the CADILLAC...FOLLOWING the exact same path...

INT. THE FIAT

...as it races along the sidewalk...the blond man SEEING SOMETHING...TURNING HARD...into...

INT. AN UNDERGROUND GARAGE

...off the sidewalk...and the car quickly barrels down the LONG CIRCULAR DRIVEWAY TOWARDS...

THE BANK OF TICKET MACHINES

...their long red and white arms down to prevent traffic from continuing without a ticket. And SUDDENLY...the Fiat races through...SMASHING an arm.

OMIT

THE PASSAGE TO THE ESCALATORS

...as the FIAT comes ROARING UP TO IT. And the car door flies open...and the blond man JUMPS OUT...
FOLLOWING HIM

...as he dashes INTO THE PASSAGEWAY and LEAPS onto...

THE ESCALATOR

...taking the moving steps TWO AT A TIME...glancing ever so slightly over his shoulder to be sure that no one is there.

ON THE BLOND MAN

...reaching the TOP of one escalator...JUMPING OFF and around the corner and LEAPING ONTO ANOTHER...his breath hard...his face pale and painted with FEAR...and he rides up and UP and U P...finally finding himself at the top of the stairway...stepping off and around a corner to DISCOVER...

INT. THE BONAVENTURE LOBBY

...that he is in the LOBBY of this huge, super-modern hotel, filled with conventioneers and visiting out-of-towners making their way in and out of the place...seated at the small lounges that surround it...gazing into the windows of the small shops that line the perimeter...

ON THE BLOND MAN

...standing there...BREATHING HARD...amazed at where he has found himself...and then NOTICING...

ONE OF THE HOTEL ENTRANCES

...SIMON and SEVERAL OTHER MEN trotting into the HOTEL...

FOLLOWING THE MEN

...as they peel off and each take an entrance...

OMIT
ON THE BLOND MAN

...noticing...

THE OPPOSITE WALL

...a bank of elevators. And we hear the DING of a bell
and one of the...

ELEVATOR DOORS

...open...just sitting there...

ON THE BLOND MAN

...making up his mind...and...

ANOTHER ANGLE

...effortlessly moves forward towards the elevator and...
ANOTHER ANGLE

...STEPS INSIDE...quickly presses a floor button and makes his way all the way to the back of the elevator...a modern, glass affair that climbs up the side of the building and looks out over nighttime Los Angeles...and after a MOMENT the elevator doors CLOSE.

TIGHT ON THE BLOND

...as he breathes a SMALL SIGH OF RELIEF...convinced he has given them the slip. And the ELEVATOR STOPS at a floor...the DOOR OPENING...SEVERAL PEOPLE making their way IN. And AFTER A MOMENT...the elevator STARTS to CLIMB AGAIN. And the blond man TURNS...and for the first time...really takes in the INCREDIBLE VIEW. And we can't help but notice...just OVER HIS SHOULDER...ANOTHER ELEVATOR...and in that elevator...pressed against the glass...SIMON.

ANOTHER ANGLE

...as the ELEVATOR once again STOPS. And several people move to EXIT. And the blond man moves with them...making his way out of the car and into...

THE HALL

...and as he STEPS OUT INTO the HALL he can't help but notice that the ELEVATOR in the next bank has ARRIVED as well...and the first person to disembark is...

SIMON

...who is STANDING in the HALLWAY and SMILING at...

THE BLOND MAN

...who FREEZES in his tracks...but only for a moment...TURNING QUICKLY...sticking his hand into the CLOSING ELEVATOR DOORS...CATCHING his elevator just as it is about to leave...FORCING the doors APART and THROWING himself into the now EMPTY ELEVATOR...

ANOTHER ANGLE

...and we WATCH...as the blond man TURNS...and SEES through the ELEVATOR GLASS...
THE OTHER ELEVATOR

...RISING along with his...SIMON NODDING at him through the glass...

ON THE BLOND MAN

...as he begins to PRESS BUTTONS...FRANTICALLY trying to make the machine GO DOWN instead of UP...and we...

SHOCK CUT TO:

OMIT

THE RESTAURANT ELEVATORS

...as Maddie...now carrying her wrap...approaches them...
David right behind her...

DAVID
Maybe you want to take the night
and think about it?

MADDIE

Ha!

ON MADDIE

...TURNING...pressing the CALL BUTTON FRANTICALLY...David
LOOKING ON...AMUSED...

DAVID
Give it a chance. We're a long
way up. You really want to get
away from me all that bad?

MADDIE
You can't begin to know.
(to David)
What's so funny?

DAVID
(taking her
hand off the
button)
You. You need me, Maddie Hayes.
MADDIE
(taking back her hand)
I need you to leave.

DAVID
You need me to live, Lady.
You are one, cold, icy broad.
You got your nose so high in the air it's snowing on your brain.
MADDIE
You're a helluva salesman, Addison.

DAVID
You need somebody like me around. I'm fun, Maddie Hayes. When was the last time you had fun?

MADDIE
I have lots of fun. Tons of fun.

DAVID
With who? The "Plain Wrap" poster boy you were with tonight? (taking her hand)
• Did I mention that this is a limited time offer?

MADDIE
(snatching it back)
Leave...me...alone! You hear me? I don't want to be a detective with you. I don't want to have fun with you. And I don't want to talk with you.

...and with that she gives the CALL BUTTON one more stab and TURNS...her back to him...

DAVID
(after a long moment)
Hey...I can take a hint.

...and he gives the CALL BUTTON one more shot...and we...

SHOCK CUT TO:
TIGHT ON THE BLOND MAN

...still PRESSING FLOOR BUTTONS...and...

ANOTHER ANGLE

...as the ARRIVAL BELL RINGS...and he JUMPS with a START...
and the doors SLIDE OPEN...and he TURNS...

THE BLOND MAN'S P.O.V.

...to SEE that the OTHER ELEVATOR HAS STOPPED AS WELL...
and is EMPTY.

ON THE BLOND MAN

...not sure whether to get out or stay in...TURNING AGAIN
to SEE that...

THE OTHER ELEVATOR

...has just STARTED DOWN...

ON THE BLOND MAN

...not knowing what to do...STARING STRAIGHT AHEAD at...

THE ELEVATOR DOORS

...WIDE OPEN...looking out into the hall. No one...
NOTHING THERE.

ON THE BLOND MAN

...staying in the elevator...WAITING...W A I T I N G...
W A I T I N G...for someone to either appear in
the doorway or for...

SHOCK CUT TO:

MADDIE AND DAVID

...still waiting for the elevator...her back to him...
CONTINUED

no words passing between them...as if total strangers... and SUDDENLY...the arrival bell DINGS...

ANOTHER ANGLE

...as the two of them TURN...and move ever so slightly... planting themselves in FRONT OF...

THE ELEVATOR DOORS

...which SLIDE OPEN...and there...STANDING SQUARELY IN THE CENTER of the DOORS is the BLOND MAN...an unusually GLAZED look in his eye...

MADDIE
(after a moment;
waiting for the BLOND MAN to step out)

Excuse me...

...but the man DOESN't MOVE...just STANDS THERE and...

TIGHTER ON THE BLOND MAN

...as he OPENS HIS MOUTH and pulls out the WRISTWATCH...

ON DAVID AND MADDIE

...watching this...

DAVID
(slowly;
ever taking his eyes off the blond man)

We're talking major weird here.

ANOTHER ANGLE

...as the blond man takes the watch and moves to place it around Maddie's wrist...
MADDIE
(terrified;
trying to be
polite)
No thank you. Really. No
thank you.

DAVID
There's got to be cooties the
size of oysters on that thing.

MADDIE
(backing away)
It's very sweet...but really...
no thank you.

TIGHT ON A MENU
...as it is LOWERED OUT OF FRAME and we SEE the face of
HEINZ...SPOTTING the BLOND MAN...RIISING from his table...

HEINZ'S P.O.V.
...as the blond man SLIPS the BAND OVER Maddie's WRIST...

TIGHT ON THE BLOND MAN
...standing there...saying nothing...beginning to WEAVE...

ANOTHER ANGLE
...as the two of them stand there and watch...

MADDIE
(scared;
moving closer
to David)
Addison...? Addison? Why is
he doing that?

DAVID
Gravity.
...and SUDDENLY the blond man's body PITCHES FORWARD... and like a STIFF BOARD OF WOOD...falls to the ground... and we can't help but notice the knife in his back... the handle sticking straight up in the air.

ON MADDIE

...as she screams a GUT-WRENCHING SCREAM.

ON DAVID

...looking at the body on the ground for a long moment... and then...

DAVID

Boy...that's got to hurt...falling on your nose like that.

ANOTHER ANGLE

...as people...hearing the scream...begin to RUSH TOWARDS THEM...Heinz trying desperately to get to them...but his OLD BODY being PUSHED and JOSTLED...

ANOTHER ANGLE

...as the people begin to descend on Maddie and David... and the scene becomes CHAOS...and the two of them share a glance of both confusion and terror. And as they do...we...

CUT TO BLACK

END OF ACT TWO
ACT THREE

FADE IN:

A LIGHTBULB

...SUDDENLY LIT...a single bulb in an old-fashioned, desktop, goose-neck lamp.

ON DAVID

...as he puts his hand in front of his eyes to protect them from the light...

    DAVID
    Woooo! Didn't realize you guys were going to take x-rays...

ANOTHER ANGLE

...to REVEAL that three POLICE TYPES in shirtsleeves are circling David who sits in a simple wooden chair in the center of this DETECTIVE'S OFFICE.

    INVESTIGATOR #1
    So you say you never met this fellow...Klaus Gunter before this evening?

ON DAVID

...as he pulls a pair of sunglasses out of his breast pocket and slips them on...

    DAVID
    Nope.

ANOTHER ANGLE

...as one of the investigators snatches the glasses off of David's nose and throws them OUT OF FRAME.

    INVESTIGATOR #1
    (handing him a photograph)
    You ever heard of Jonathan Kaplan?
DAVID
(looking at the picture)
Who he?

INVESTIGATOR #2
Died this morning in a traffic accident. Your friend Gunter was the only witness.

DAVID
He was not my friend. It was just a casual thing. He was lonely. I was on shore leave. The elevator door opened and he threw himself at my feet. Happens to me all the time.

INVESTIGATOR #2
And you have no idea how the knife got in his back?

DAVID
Oh...I suppose somebody had to put it there.

INVESTIGATOR #1
Just answer the question.

DAVID
And if I don't?

...and no one says anything for a moment as the investigators EXCHANGE GLANCES.

DAVID (CONT'D)
This is America, you know. I am entitled to a phone call, am I not?

INVESTIGATOR #1
(grudgingly; pointing to it)
Phone's right there.

ON DAVID
...as he smugly pulls his chair out from under himself and walks slowly across the room to the phone...picks up the receiver and starts to dial...
CONTINUED

DAVID
(as he waits for the line to be answered)
What do you guys like on your pizza?

ON THE INVESTIGATORS

...as they exchange glances once more...they've never seen one like this in captivity.

ON DAVID

...still waiting for a reply...

DAVID
Guys. It's okay. It's on me.

...and we...

SHOCK CUT TO:

MADDIE

...staring at the floor...as she sits on a wooden bench in a CORRIDOR just outside the INTERROGATION ROOM...her face taut with concern. And we PULL BACK QUICKLY to REVEAL the INTERROGATION ROOM DOOR OPENING...and David and the three investigators come strolling out...each chewing on a slice of pizza...all of them wearing big smiles...

INVESTIGATOR #2
(leaning down to Maddie)
Miss Hayes? If you'll just step inside...we'd like to ask you a few questions now.

DAVID
(leaning down to tell her as well)
Nothing to it. A real bunch of pussycats. I told them you were my partner so they'd go eas...
ON MADDIE

leaping up from her seat...going after him with her purse.

MADDIE
I am not your partner!
(to the others)
I am not his partner! I don't know this man. I don't like this man. I would greatly appreciate it if you would lock this man up!

ANOTHER ANGLE

as DAVID GRABS HER PURSE...and the three investigators descend on Maddie...pulling her and her purse and David apart...calming her down and pointing her towards the Interrogation room...:

DAVID
(as they lead her off)
We're not going to hold that against her...are we fellas? Woman's been under a lot of stress.
(watching her go)
Look at that lower back. Tense. Tight.
(and then)
Kinda nice though...

...and as Maddie moves into the Interrogation room and David stands studying her lower back...we...

DISSOLVE TO:

INT. THE POLICE CORRIDOR - NIGHT

...and at the far end of the hall we can see the INTERROGATION ROOM DOOR OPEN...and a TIRED, WEARY MADDIE make her way out of it and starts down the long corridor TOWARDS US. And we...
FOLLOW HER

...making her way TOWARDS the large, double-doored EXIT of the POLICE STATION...putting her weight against them...PUSHING them OPEN...SUDDENLY assaulted by...

WHITE LIGHT

...BLINDING. And we don't quite know where we are or what's going on. And we can SEE VERY LITTLE...but we can HEAR...

VOICE
Here she comes...let's roll!

ON MADDIE

...as confused as we are...shielding her eyes with her hand...shifting slightly...

MADDIE'S P.O.V.

...and now we can just make out the TV CAMERAS and NEWS PEOPLE who stand in front of the sun-guns pointed right at us.

ANOTHER ANGLE

...as a woman...MARY HART...plants herself alongside Maddie...a microphone in her hand.

MARY

Mary Hart for Entertainment
Tonight. I'm standing just outside a Los Angeles Police Station
where "Maddie" Madelyn Hayes,
best known as the Blue Moon
Shampoo girl has just been released following questioning
relating to the apparent murder
of Klaus Gunter in a downtown restaurant.
  (to Maddie; 
thrusting the 
  microphone in 
  her face)
I understand you're denying any
involvement in tonight's mishap?
MADDIE
(totally flustered;
trying to move
past her)
Yes...I...That light is so
bright...

MARY
(following her)
Is it true that you and a pro-
fessional investigator have
formed a detective agency and
that your first case will be
the unmasking of the person
who murdered Klaus Gunter.

MADDIE
(stopping;
thinking of her;
truly startled)
What? What did you say?

MARY
I asked about the rumors that
you're about to form a detective
agency. The Blue Moon Agency...
I believe that's the name I
heard...

ON MADDIE
...and she SAYS NOTHING...just LOOKS at Hart for the
longest time...and then begins to scan the crowd...and then...

MADDIE'S P.O.V.
...SHE SEES HIM...behind one of the TV CAMERAS...David...
and he gives her a small wave...

MARY (O.C.)
Would you care to make a state-
ment?

ON MADDIE
...livid. And she starts to move forward...past Mary...
towards David...
MADDIE
(over her shoulder; to Mary)
Stick around. I think there's going to be another murder!

ON DAVID

...as he realizes what is about to happen...and quickly cups his hands around his mouth and...

DAVID

...and she is almost there...on top of him...and he turns and starts to RUN...

EXT. THE STREET - NIGHT

...as David races down it...Maddie right behind him...

MADDIE
(calling to him)
Addison!...

ANOTHER ANGLE

...as he TURNS and RUNS INTO...

INT. AN UNDERGROUND GARAGE - NIGHT

...and DASHES behind a parked car...but not before Maddie SEES where he is...

MADDIE
(stopping; breathing hard; calling to him)
Addison!...
(X)
67A

CONTINUED

DAVID
(calling from
where he is
crouched)

He's not in here!
MADDIE
Addison... I want you out of my life! Do you hear me?

DAVID
(peering over the top of the car)
Now let's not say things we don't mean.

MADDIE
I mean it! Out of my life!

DAVID
(standing up)
One little television crew. That's what all this fuss is about... right? One little television crew. Have you ever seen the show, huh? Very nice. Very tasteful. All the stars are on there.

MADDIE
A man died! He was murdered! Right in front of me!

ANOTHER ANGLE
...as the two of them stand there... and the meaning of what she's saying sinks in... and David comes out from behind the car... and walks over to her...

DAVID
(finally)
You're right. You're one-hundred and fifty percent right. I wasn't thinking of you... or the way you felt. I was thinking about me. About how to maximize the situation for my own good. Dumb. Very dumb. And I'm very sorry.

...and he waits... for her to say something... anything. But nothing is forthcoming.
DAVID
(clearing his
throat)
I'm going to go now. Out of
this garage. Out of your life.
(waiting a
moment;
and then)
Here I go.
MADDIE
Good-bye.

...and he turns...and starts out of the garage...about
ten yards...and then he turns around to face her again...

DAVID
This is me going.
*M
MADDIE
Good.

...and he turns again...goes another ten yards...and
turns back one more time...

DAVID
Good-bye.

*M
MADDIE
Good-bye!

...and with that he TURNS...and WALKS OUT OF THE GARAGE...

ON MADDIE

...as she LOOKS UP to SEE that HE IS INDEED GONE...

ANOTHER ANGLE

...and begins walking...SLOWLY...towards...

A PAY PHONE

...that hangs on the wall just next to the exit. And
Maddie PULLS THE RECEIVER off the hook and quickly dials
"4-1-1-"...
CONTINUED

MADDIE

Yes...could I please have the number of Imperial Taxi Ser...

ANOTHER ANGLE

...as a RED PORSCHE comes SCREAMING into the garage... down to the end...hanging a LOUD and FAST U-TURN...and then BARRELLING BACK TOWARDS...

OMIT

MADDIE

...terrified...
ANOTHER ANGLE

...as the car SCREECHES to a STOP just YARDS in front of her...and the driver's door flies open and there sits...

DAVID

...who jumps out...

DAVID

Before you jump to conclusions...
this is really your car...not
my car. I am out of your life.

...and he indicates that she should seat herself in the car...

ANOTHER ANGLE

...as she does so...David holding open the car door dutifully...

DAVID

Didn't want to see you stranded
here in the middle of nowhere...

...and with that he slams the door closed...

DAVID

Of course now...I'm stranded
here in the middle of nowhere.

MADDIE

(without feeling;
        moving over)

Get in.

DAVID

(ripping open
the car door;
jumping in)

I love it when you beg.

...and he closes it with a BANG...and with another SCREECH
of the tires...the car is out the garage door and we...

DISSOLVE TO:
EXT. MADDIE'S MANSION

...as the Porsche PULLS UP and into the circular driveway...

INT. THE PORSCHE

...as Maddie moves for the door...

MADDIE
(cooly and without looking at him)
Thank you again for the ride Mr. Addison. It was very thoughtful of you. Feel free to use the car to drive home. I'll have someone pick it up in the morning.

'DAVID
Of course.

...and Maddie STEPS OUT OF THE CAR...and we HOLD for a MOMENT...and then David kills the engine and he too gets out of the car...

EXT. THE DOOR TO MADDIE'S HOUSE

...as she steps up to it with her key withdrawn...pulls a NOTICE OF BANK SALE from the door...and AFTER A MOMENT...David STEPS INTO FRAME BEHIND HER...

MADDIE
(sensing him there; turning to him)
Mr. Addison...

DAVID
Miss Hayes. I get the feeling I'm leaving you with the wrong impression of me.

MADDIE
Mr. Addison...don't think me rude...but I've had a hard day. I woke up this morning to find that all my money had been stolen from me. I went to visit a business that I own and was called a bitch by a person I'd never met before. I went out to dinner and got to watch a man die at my feet. Then I was (MORE)
MADDIE (CONT'D)
driven downtown to be questioned
by police. I've had TV cameras
and microphones, not to mention
the likes of you poked in my
face...so forgive me...but I'd
like to go into my own house...
alone...and take about forty-
five sleeping pills. I hope
you understand. It's nothing
personal. I just hate you.

DAVID
I respect you so much for tel-
ing me that.

MADDIE
Great. Beat it.

...and she TURNS...and INSERTS her KEY in the door
lock and...

INT. THE HOUSE

...as she comes through the door and SWITCHES ON THE
LIGHT...David three steps behind her...and MADDIE GASPS.

REVERSE ANGLE

...to REVEAL a STILETTO pressed against the flesh of her
neck...and a MAN standing behind David.

DAVID
(to Maddie)
Hey...wanna hear something weird?
There's a guy back here pressing
the barrel of a gun into the
small of my back.

...and SUDDENLY the man's gun is UP...and he SMASHES the
BUTT of it into...

DAVID'S BACK

...and we HEAR the WIND being KNOCKED OUT of him...as
his body HITS...
THE FLOOR

...and the man presses the toe of his shoe onto David's shoulder...cocks his gun and holds it inches from the top of David's head...

DAVID
(simply)
Gulp.

ON MADDIE

...and we can't help but notice the way her FLESH is QUIVERING with fear against the blade being held to her throat. And we MOVE slightly to REVEAL that the man holding the STILETTO is SIMON. And we...

FADE TO BLACK

END OF ACT THREE
ACT FOUR

FADE IN:

TIGHT ON AN OVEN BURNER KNOB

...and a HAND reaches INTO FRAME and TURNS the KNOB "ON"...

ANOTHER ANGLE

...and we SEE SIMON pass his hand over the burner...and his face tells us that it is indeed HEATING UP. And he TURNS...and makes his way back out of MADDIE'S KITCHEN and into...

INT. MADDIE'S LIVING ROOM

...where David and Maddie SIT on a SOFA...David rubbing his forehead where it struck the floor...Maddie looking much the worse for wear...her face painted with fear. And as SIMON enters the room we FOLLOW HIM...watching while he PEELS OFF HIS SPORTSJACKET and places it fastidiously over the back of a chair...throwing a NOD at...

HIS PARTNER

...who sits across from Maddie and David...his pistol trained on the two of them.

ANOTHER ANGLE

...as SIMON ROLLS UP HIS SLEEVES and LOOSENS HIS TIE, pacing up and down in front of Maddie and David...very much a performer...

SIMON

quickly;
coolly;
glancing at them only occasionally)
I think it will speed things along considerably if you know who I am and what I'm about.
I'm...a businessman. Just like the corner grocer or the fellow who owns the local car dealership.
(MORE)
SIMON (CONT'D)
I'm interested solely in my bottom line. And just like the corner grocer or the fellow who owns the local car dealership I'll do anything to protect that bottom line. You with me so far? And tonight...my bottom line hinges on getting the truth from out of the two of you.

MADDIE
The truth about what?

SIMON
(turning; looking at them both)
About a wristwatch. I'm told that a certain wristwatch accidentally fell into your hands. You should know that there are a number of people who want that wristwatch very badly. Who are willing to kill to get it. It's your good fortune that we met first. You can give me the watch and be spared any additional discomfort.

MADDIE
(after a moment)
But we don't have it. I gave it to the police.

SIMON
And...?

MADDIE
No "and...". That's it. I gave it to the police.

...and SIMON SMILES...

ON DAVID
...as his eyes wander from the couch to...
THE FIREPLACE

...and NEXT TO IT...a holder with FIREPLACE TOOLS...a
poker...a broom...a log lifter...

MADDIE (O.C.)
What's so funny?

SIMON (O.C.)
What's so funny is...

ANOTHER ANGLE

...as SIMON walks over to Maddie...

SIMON (CONT'D)
...I almost believe you.

MADDIE
Why is that funny? You should believe me. I'm telling the truth.

SIMON
(turning to David)
...do you know why it's funny?

ON DAVID

...as he QUICKLY SHIFTS his EYES...from the fireplace equipment...to SIMON...

DAVID
Because you don't know what is and isn't the truth. So you're going to assume that whatever she tells you is a lie. And then...you're going to apply...

(searching for the word)
...duress...and you're probably going to want to keep applying it until she changes her story.

SIMON
Very good.
CONTINUED

DAVID
I couldn't have done it without your help.

MADDIE
(panicked)
But I really did give it to the police!

ON SIMON

...as he CROUCHES DOWN in front of Maddie...

SIMON
(damn near a whisper;
TOUCHING her hair)
How do I know that?

...and SUDDENLY...

DAVID'S FOOT

...JAMS into the GUNMAN'S CHEST...forcing him to DROP the gun while at the VERY SAME MOMENT...

THE FIREPLACE POKER

...is PULLED from the fireplace tool holder and...

DAVID

...SLAMS the POKER DOWN on the crouching SIMON'S KNEES...

SIMON
Aaaaaaah!

DAVID
(to Maddie)
Get the gun!

ON MADDIE

...as she LEAPS off her seat and onto...
THE FLOOR

...where she and the Gunman wrestle for the pistol while...

DAVID AND SIMON

...STARE AT EACH OTHER...their eyes locked...David with the poker...Simon with nothing but a smile...each WATCHING...STALKING the other...waiting for A MOVE...a FEINT...as...

MADDIE AND THE GUNMAN

...TUSSLE on the floor for the pistol...and she GRABS it...and JUMPS TO HER FEET...and it's CLEAR that she's NEVER HELD a GUN before...

MADDIE

. What do I do now?

ON DAVID

...locked in a STARE-DOWN with SIMON...who sits on the floor ready to SPRING...David standing above him with the poker SLUNG OVER his shoulder ready to SWING...

DAVID

(never taking his gaze off the man)

Pull the trigger!

ON MADDIE

...and SHE DOES...

OMIT

ON THE GUNMAN

...as he HITS THE GROUND and...

A CHINA CABINET

...explodes as a bullet hits it...
ANOTHER ANGLE

...as SIMON SUDDENLY BOLTS from where he's sitting... and DAVID SWINGS the POKER... and it comes CRASHING DOWN on a GLASS COFFEE TABLE... SPLITTING IT IN HALF... sending a SHOWER of GLASS CASCADING around them all.
ON MADDIE
...as she closes her eyes and keeps firing and...

A PAINTING
...gets shot off the wall...and SUDDENLY...

DAVID
...COMES AROUND with the poker...and SIMON DUCKS...the reflexes of a cat...and as the POKER SMASHES an ORIENTAL VASE...SIMON SMILES...

ON MADDIE
...as she once again takes aim and...

AN ASHTRAY
...ricochets off a coffee table...and SUDDENLY...

DAVID
...SWINGS AGAIN...and this time SIMON LEAPS over the POKER...much to David's SHOCK and AMAZEMENT...

ANOTHER ANGLE
...as MADDIE WATCHES this...SHIFTING her AIM as the Gunman slowly moves TOWARDS her...and she PULLS the trigger...and...

THE GUNMAN
...dives for the floor...and...

A LAMP SHADE
...flies off a lamp...as...
ON DAVID

...his eyes...his concentration RIVETED to SIMON who stands across from him...

DAVID
(finally)
C'mon, man. I'm doing all the work here. What's your strategy? You trying to bore me to death?

ANOTHER ANGLE

...as David switches the poker to his left hand and FIRES A RIGHT, right into Simon's abdomen...KNOCKING THE wind out of him and sending him CRASHING into the wall...as...

THE BOOKEND

...blasts off a book shelf sending a steady stream of books toppling to the floor...

ON SIMON

...looking up from where David's blow delivered him...and the smile completely DISAPPEARS from his face...and even as he CLUTCHES his STOMACH...his FOOT flies up and...

ANOTHER ANGLE

...cleanly KICKS the poker out of David's hands...as...

A STATUE

...peering up from the floor...a big smile on his face...

SIMON

That's six.

ANOTHER ANGLE

...as Maddie continues to fire...but all we HEAR is the click of the EMPTY GUN...
(X)
79B

ON DAVID

...looking at her...

DAVID
You did it. You missed the barn.

ON SIMON

...and at that very moment his OTHER FOOT lands on DAVID'S CHEST sending him flying backwards...across a table and tumbling to the floor.
OMIT

ON THE GUNMAN

...seizing the moment to RUSH MADDIE and tear the gun from her...

ON DAVID

...as he PULLS HIMSELF UP from the heap he's in on the floor...just in time to get hit with...

SIMON'S FISTS

...both of them...his hands woven together as he comes around with a roundhouse punch and catches David right in the jaw...which sends his head crashing right back into the wall...and his body...right back down onto the floor...

ANOTHER ANGLE

...to REVEAL the gun back in the GUNMAN'S HANDS...pressing the last fresh bullet into the chamber and then herding Maddie towards David...who is lifting himself up off the floor...

SIMON
(pulling his jacket back on)
Now if there are no further objections...why don't we all adjourn to the kitchen...

ON DAVID AND MADDIE

...as they take the hint and START OUT of the room...side by side...
CONTINUED

MAADDIE
How's your jaw?

DAVID
Fine. Just fine.
(SPITTING out
a TOOTH;
over his
shoulder;
to Simon)
Plenty more where that came
from.
(and then)
Just makes it easier to floss.

...and as they WALK OUT OF FRAME...we...

SHOCK CUT TO:

THE BURNER ON THE STOVE

...now RED HOT. And we PULL BACK TO REVEAL David and
Maddie sitting in chairs...TIED and BOUND. Simon once
again PACING in front of them...his accomplice keeping
his gun trained on them...

SIMON
Now...about the watch.

MAADDIE
The man gave it to me. He did.
But when the Police questioned
me, I told them about it and
they took it from me.

ON SIMON
...thinking about this...then TURNING and heading for...

THE REFRIGERATOR

...digging through it for a moment...then closing the
door.
ANOTHER ANGLE

...as he returns to a mystified Maddie and David...

SIMON
(approaching the stove)

Okay...

...and he holds up a slice of bologna...which he then releases and drops onto...

THE BURNER

...and it begins to FRY...BUBBLE...INSTANTLY SHRIVELING... finally burning...

ON MADDIE AND DAVID

...watching this...

ON SIMON

...watching them watching...then SNAPPPING his fingers cueing the GUNMAN to walk over and grab David by the back of the neck and push his head towards the burner...

SIMON
Now if we take your friend here... and apply some...what did you call it? Duress? And I ask again..."where's the watch"?

ON MADDIE

...watching...trying not to lose her composure...

MADDIE
I swear to you...I gave it to the police!

ON DAVID

...his face just inches from the burner...and the Gunman trying to press it closer...
CONTINUED

SIMON
Think carefully...

DAVID
I'd like to take this opportu-

...and David's face gets closer to the red hot burner...

ON MADDIE

...watching...not wanting to...but having no choice...

MADDIE
There is no other answer! That's
the only answer! I'll make up
something else if you want me
to but the truth is what I'm
telling you! The Police have
the watch!

...and the Gunman keeps PUSHING DAVID'S FACE...his HAND
SHAKING with all the resistance that David is offering...

*324

ON THE GUNMAN

...putting all his weight on the side of David's face...
PUSHING it INTO and TOWARDS the BURNER...

ON DAVID

...and now he can FEEL THE HEAT...and he BEGINS TO SWEAT...
still SHAKING...fractions of an inch from the burner...

ON MADDIE

...tears POURING DOWN HER FACE now...

MADDIE
I swear!...I swear!...The Po-
lice!...The Police!...I swear!...
I swear!...!
CONTINUED

SIMON
(coolly)

Enough.

ON THE GUNMAN

...as he LOOKS UP...and he releases his grip from David's
neck...BACKING AWAY...

ON DAVID

...as he LOOKS UP...and realizes he's getting a reprieve...

DAVID

Thank God...a vegetarian...

OMIT

ON SIMON

...standing there...looking at them both...

SIMON

Alright. You say the wristwatch
is with the police. I have many
friends there, so that's certainly
easy enough to check. If it's
not there however, I will be
back. And next time I return
it won't be to threaten you.
It'll be to kill you.
...and with that he TURNS...and SHUTS OFF the LIGHTS...
and he and the GUNMAN DISAPPEAR out the BACK DOOR...

ON DAVID AND MADDIE

...SITTING THERE...tied to their chairs...and for the
LONGEST TIME there is nothing but the SOUND of them
both breathing...the ONLY LIGHT the moonlight that
trips in through the venetian blinds...

MADDIE
(finally;
a voice in the
darkness)
Addison? I've never been so
scared in my life.

...and Maddie SUDDENLY begins to JUMP...HOP...PUSHING her
CHAIR AROUND so that she is BACK to BACK with him...

DAVID
What are you doing?

MADDIE
I'm untying you. So you can
leave. So this night can be
over. So I can go to bed and
wake up in the morning and start
life all over again. There...
...and David's hands are free...and he STANDS UP from his chair...

MADDIE
Now if you'll please untie me.

ON DAVID

...standing there in the darkness...not moving...

MADDIE
Please?

DAVID
(clearing his throat)
This might be a good time for you and I to have a little chat.

MADDIE
Addison...! Untie me! Now!

DAVID
No. I don't think that would be too smart. See...It's not quite over.

MADDIE
(she can barely stay seated)
What do you mean "it's not quite over"! It's all over! I gave the watch to the police! Mr. Simon...whoever in the hell he is...will go to the police... they'll give him the watch and it will all be over.
(and then)
I gave them the watch. I did.

DAVID
(opening cabinets)
No you didn't. You have any booze in the house?
(finding a bottle of liquor)
Booze might really help.
CONTINUED

MADDIE
What do you mean "I didn't".
I did! I know I did. I saw
me do it. I was there.

ON DAVID

...as he makes his way over to the chair with a shot glass
of bourbon...

    DAVID
    I want you to take a sip of
    this...

...and he tries to pour some between her lips...and she
SPITS it back out into his face...

    MADDIE
    I gave them the dead man's watch!

    DAVID
    (wiping the
    bourbon from
    his eyes)
    No! As a matter of fact you
gave them the watch my Mother
gave me for graduating high
school.

FAVORING MADDIE

...and she just LOOKS AT HIM...SPEECHLESS...not quite
believing what she's hearing...

    DAVID
    (rising from
    his crouch)
    Switched watches when I grabbed
your bag at the Police Station.
    (pulling it from
    his pocket)
    I had it. I had it all the time.

    MADDIE
    You maniac...You almost got
    us killed!
DAVID
Think again, Lady. The only thing keeping us alive is that we know where that watch is. And the Galloping Gourmet doesn't.

MADDIE
I don't believe you. "One big case...that's all I need."
Deny that you said that. That's what this is all about!

DAVID
Were you out on a break. Didn't you see that guy try to make a skin omelette out of my face? What do you think he would have done if he had gotten the watch? Let us go?

MADDIE
I don't believe you. You did this so we'd have to work together.

DAVID
Are you crazy? I wanted you as a partner...sure. Your name... your money. Not YOU! You think I want some blonde ball of fluff following me around everywhere I...

MADDIE
(cutting him off)
BALL OF FLUFF?! You're calling me a ball of fluff? You? The sissy fighter?

DAVID
What did you call me?

MADDIE
A sissy fighter. Oh, I wish you could have seen yourself. Didn't anyone ever teach you how to throw a real punch? Real men don't punch like that. They put their whole bodies into it. You...you punch with... (thinking about it) ...your wrists!
DAVID
ENOUGH!!!

...as David once again STOOPS DOWN to where she is sitting...looks her right in the eye and...

DAVID
Look...think what you want... those guys are killers. And they're going to come back. We have to get out of here. Now. Tonight.

MADDIE
I'm not going anywhere with you.

DAVID
You're not going anywhere... period...until I untie you... and I'm not going to do that until I know that you're calm and that you completely understand the situation.

(and then)
Are you calm?

ON MADDIE
...if looks could kill...

DAVID
You don't look very calm.

MADDIE
I understand...and I'm calm.

DAVID
The muscles in your face look tight.

MADDIE
I'm calm!
CONTINUED

DAVID
You look like you have a charlie-horse in your cheek.

MADDIE
I'm calm, damn it!

ON DAVID
...jumping back with a start...

DAVID
Okay then...I'm going to take you at your word. I'm going to untie you now.

ANOTHER ANGLE
...as he walks behind her...and begins to untie her...

DAVID
(working on the knot)
Yeah, Maddie Hayes...
(and he removes the rope)
Like it or not...

...and he moves AROUND HER...standing in front of her now...OFFERING HER HIS HAND as she rises from her seat...

DAVID (CONT'D)
...it's you and me.

ON MADDIE
...and she SMILES...A TERRIFIC SMILE...and hauls off and nails him with A LEFT CROSS TO THE CHIN...

ANOTHER ANGLE
...as David HITS the FLOOR...and Maddie TURNS...and starts out of the kitchen...
CONTINUED

MADDIE
(over her shoulder)
That's how you throw a punch.

ON DAVID
...lying there...staring up at the ceiling...

DAVID
Yeah. I'm really looking forward to working with you, Kid.

...and we...

FADE OUT

END OF ACT FOUR
FADE IN:

BLACK

...and we HEAR the SOUND of a LIGHT BEING SWITCHED on to REVEAL...

INT. CITY OF ANGELS INVESTIGATIONS - NIGHT

...as David and Maddie make their way into the offices. The place is EMPTY...DESERTED...the middle of the night...

DAVID
(in mid-rap)
...I figure we can each take a couch. I even think there are blankets hidden away in one of these closets.

FAVORING DAVID

...as he ATTACKS one of the office closets...tossing out file folders and boxes of typewriter ribbons and finally coming up with...

DAVID
Ta-da!
(and he holds a pair of blankets up over his head)
From the company picnic.
(turning around; looking at Maddie)
You used to throw a great company picnic.
(and then)
Why are you looking at me like that?

MADDIE
I was sure you were going to try and take me to your place.

DAVID
I think I'm insulted.
(and then)
Would you have gone for it?
(and then)
Never mind.

...and he TURNS and walks INTO...
INT. AN OFFICE

...as David throws the blankets on a couch and sets to work fashioning a bed out of it.

DAVID
(over his shoulder; indicating the phone)
You want to call anybody...let 'em know you're okay...boyfriend or something...

MADDIE
(rolling her eyes)
Please...

What?

MADDIE
Nothing. I just haven't heard the word boyfriend since the eighth grade.

DAVID
Excuse me. Forgive me. You want to call your gigolo be sure and dial nine first.

OMIT

ON MADDIE

...as she pushes herself out of the doorway...comes over and begins helping David make the bed...

MADDIE
(after a moment)
Back at my house? That was very brave what you did.

ON DAVID

...as he stops dead in his tracks...and AFTER A MOMENT... looks up at her...
MADDIE
(finishing her thought)
Stupid...but brave.

DAVID
(smiling; continuing to make the bed)
Ooohh. She's hostile when she hasn't had her nap.

MADDIE
I'm not hostile. I'm exhausted. And uncomfortable. And a little scared.
(and then)
Do you have a plan?

DAVID
Absolutely.
(and then)
What's it like being so pretty?

MADDIE
You're changing the subject.

DAVID
I am? I thought the subject was you.

MADDIE
No. The subject was you and your plan.
(stopping; looking at him; after a LONG MOMENT)
You don't have a plan...do you?

DAVID
Are you calling me a liar?

MADDIE
I'm not calling you anything. I'm just looking for some assurance...some sense that someone is in charge here...that someone has...sat down...thought about the predicament we're in...and arrived at some idea as to how we can get out of it.
DAVID
I've done all that.

MADDIE
And...?

DAVID
(moving towards her;
stroking her hair)
There really are moonbeams in
that stuff...aren't there?

ON MADDIE
...livid...pushing him away.

MADDIE
You think this is all terribly
funny, don't you?

DAVID
(moving back
towards her)
Maddie. Get it straight. I'm
the best.
(and then)
At everything.

...and the two of them stand there...toe to toe...for
the LONGEST TIME...

MADDIE
(finally)
You'd better be.

...and with that she TURNS...and goes to the office door...
holding it open...signalling for him to leave...

ON DAVID
...as he turns...and makes his way out of the office...

DAVID
(as he passes)
If you need anything...
CONTINUED

MADDIE
(cutting him off)
I won't...

...and SUDDENLY there is a BANG...the office door closes on him. And David SMILES...and...

INT. THE OFFICE - NIGHT

...as Maddie...alone at last...reaches over and shuts off the OFFICE LIGHT...and she SHAKES HER HEAD...and stretches...about to reach behind her and unfasten her dress when she HEARS A SOUND...

ON DAVID

...his tie pulled away from his collar...standing in the dark...just outside the office door...a harmonica pressed to his lips...a SLOW, SOULFUL version of BLUE MOON floating out of it...

ON MADDIE

...and we WATCH FROM ABOVE...as the music seeps through the door...and her head hits the pillow...and we can't help but notice the slow, begrudging SMILE that makes its way across her face. And we HOLD for the LONGEST TIME...watching Maddie...watching the smile...and finally...we...

DISSOLVE TO:

OMIT

EXT. THE STREET - DAY

...as the two of them make their way down it...
CONTINUED

DAVID
The key to this case is the watch. Agreed?

MADDIE
Agreed.

DAVID
Okay, then... what we've got to figure out is... what it is that makes the watch so valuable. Agreed?

MADDIE
(warily)
Agreed.

DAVID
So then clearly what we need is some expert in the field of value.

ANOTHER ANGLE
...as David TURNS... and with a flourish of his arm...

DAVID
Ta-da...

...to REVEAL...

EXT. A PAWNSHOP — DAY
...three pawn balls hanging from a stem above the place... the windows filled with used merchandise...

MADDIE
It's a pawnshop.

DAVID
You peeked.

...and we...

SHOCK CUT TO:
EXTREME CLOSE-UP ON THE WATCH

...as SEEN THROUGH A JEWELER'S CRYSTAL. And then the watch is lowered OUT OF FRAME...

ANOTHER ANGLE

...to REVEAL a PAWN BROKER behind the counter examining the watch as Maddie and David look on.

PAWN BROKER
(looking up at them; with a shrug)
Three dollars?

DAVID
(cupping his hands; calling out into the store)
Thief! Thief!

MADDE
(FREEZING DAVID with a stare)
Three dollars?

DAVID
(turning to the pawnbroker)
There must be some mistake.
You said yourself...it's a one-of-a-kind.

PAWN BROKER
A worthless one-of-a-kind. You ever look at this thing? It's not even really a watch.

CLOSE-UP ON THE WATCH

...as the pawnbroker shows it to David and Maddie...a square face surrounded by Roman numerals with the word "EASTERN" across the top and gilded lattice-like detailing climbing up the sides.

PAWN BROKER (O.C.)
It's got no hour hand...it's got no stem for setting the time...
ON MADDIE AND DAVID

clearly amazed by this...

PAWNBROKER (O.C.)
...and my guess is...just from what it weighs...

ON THE PAWNBROKER

...as he takes out a tool and opens the watch...

PAWNBROKER
(nodding his head)
...there's no works in it.

...and he turns it around to REVEAL...

CLOSE-UP ON THE WATCH

...that it is just an empty case...

PAWNBROKER (O.C.)
And from what I can tell...
there never were...

FAVORING MADDIE

...as she takes it from the pawnbroker...and examines it...

MADDIE
(handing it to David)

Explain that.

DAVID
(holding the watch up to his face)
A compact for people with very small faces.

PAWNBROKER (CONT'D)
...the inside of the case is damaged. Somebody etched some numbers in there...

DAVID
Numbers?
...and David looks inside the watch again...and sure enough...there are some numbers: 34 2 52 118 0 47.
CONTINUED

DAVID
(showing them
to Maddie)
The plot thinnens.

ON MADDIE
...and she is NOT AMUSED.

MADDIE
(to David)
Great. So we're being stalked
over a worthless watch.

DAVID
Well I don't know that it's
worthless. What about these
numbers?

MADDIE
What about them?

DAVID
Well...may be they mean something.

MADDIE
Like...?

DAVID
(a shrug)
I don't know.

MADDIE
You don't know much...do you?
(turning quickly
to go;
over her shoulder
to the pawnbroker)
"Expert in the field of value"!

PAWN BROKER
(not understanding;
to David)
Did I say something?
CONTINUED

DAVID
(over his shoulder; as he turns to follow her)
She's strange. She doesn't get out much.

...and with that DAVID TURNS AND RUNS...DOWN the AISLE and OUT the DOOR after Maddie...as...

OMIT
THE PAWN BROKER

...puzzled by this...TURN...and starts toward...

THE BACK OF THE STORE

...SEPARATED from the front by a CURTAIN...which the man PULLS ASIDE TO REVEAL...

PAWN BROKER
(with a start)

Oh!

HEINZ

...STANDING THERE...an old and feeble looking man...no apparent threat to anyone...save for something chilling in his eyes...a STEELY sense of purpose...

HEINZ

Forgive me. I didn't mean to startle you. I used the back door. At my age the walk from the parking lot...
ANOTHER ANGLE

...as the PAWNBROKER TURNS YET AGAIN...and starts back out towards the front of the store...Heinz following...

PAWNBROKER
How can I help you today?

HEINZ
Two young people were just in here. Asking you about a watch, perhaps?

PAWNBROKER
(amused)
A "watch perhaps" is right.

HEINZ
Tell me about it. The watch. When I was coming in the back door I thought I overheard you mention there were numbers etched in the case. Do you remember the numbers?

PAWNBROKER
I remember they were there. Do I remember what they were? No. I couldn't say that.
(and then; impatient)
Is there something I can show you?

TIGHT ON HEINZ'S SLEEVE

...and we SEE the BLADE of a KNIFE spring forth SILENTLY from the sleeve of his COAT...

HEINZ
Think. What were the numbers!

ANOTHER ANGLE

...as the SMALL BELL above the PAWNSHOP DOOR RINGS... and a GROUP OF OLDER WOMEN enter the store...
CONTINUED

PAWN BROKER  
(about to turn  
from HEINZ)  
I don't have time to think.  
I'm in business to make money.  
(to himself;  
as he walks  
away)  
Watches that aren't watches.  
People that don't want to buy.

ANOTHER ANGLE

...as Heinz...with great resolve...grabs the Pawnbroker  
and SPINS HIM AROUND...

PAWN BROKER  
Hey...!

HEINZ  
The numbers!

PAWN BROKER  
(about to haul  
off)  
Take your hands off of my  
shoulder you old...

TIGHT ON THE PAWN BROKER

...as SUDDENLY his face changes...lax...drawn...

TIGHT ON A "SERVICE" BELL

...as one of the OLD WOMEN RINGS it for service...

ON HEINZ AND THE PAWN BROKER

...as the Pawnbroker's body falls limply out of frame...  
and we watch as Heinz retracts the bloody blade back into  
his sleeve...the SOUND of the SERVICE BELL RINGING all  
the while...
OLD WOMAN (O.C.)
Hello? Is there anyone here to help us?

...and Heinz TURNS...and starts out the back door...the bell STILL RINGING...the old woman STILL CALLING...as we...

DISSOLVE TO:

OMIT
INT. MADDIE'S JAGUAR - DAY

...David behind the wheel...Maddie in the seat beside him...and NO ONE SAYS a WORD for the longest time...

DAVID
(finally)
Are we not speaking? I'm always the last to know on these things.

...and NOTHING IS SAID...Maddie simply sitting...paying him no mind...not a word...not a glance...

DAVID
(after a long moment)
Maddie...Mysteries don't all fall into place, one-two-three, boom. So now we know the watch isn't a watch. What does that mean? I don't know what that means. But it must mean something. And that's important. Maybe the numbers inside the watch mean something. Maybe the fact that it doesn't have an hour hand. I don't know. All I do know is...
(turning to her)
You gotta trust me.

ON MADDIE

...and she can't quite believe what she is hearing...

MADDIE

Trust you?
(and she turns and looks at him)

Trust you?!
(and then)

Are you a well person? People fire you and you make googly eyes at them. Men try and fry your face and you make jokes. You seek out expert information from pawnbrokers. You talk with your mouth full...you don't signal when you turn...and worst of all... you don't even have a plan!
DAVID
You through?

MADDIE
No... I am not through. I would like to know how someone like you... someone with no obvious facility for deductive reasoning... no knowledge of business administration... a sissy fighter...

DAVID
Are we going to start that again?

MADDIE (CONT'D)
How does someone like that get to be the head of a detective agency?

... and there is a LONG MOMENT of SILENCE... and then...

MADDIE (suddenly aware that he is PULLING OVER)
What are you doing?

EXT. A NEWSSTAND - DAY

... as the JAGUAR PULLS OVER TO IT...

INT. THE CAR

... as David hits a SWITCH... and Maddie's window ROLLS DOWN...
DAVID
(to Maddie)
Tell the man you want the morning paper.

EXT. THE NEWSSTAND - DAY
...as a none-too-pleased Maddie sticks her head out the window and...

MADDIE
(to the grizzled newsman)
Morning paper?
(turning back to David)
You sure there aren't some magazines you want? It's not like we have a lot to do.

...and we watch as she hands the newsman a quarter...and...

INT. THE JAGUAR
...as it PULLS AWAY FROM THE CURB...

DAVID
Turn to the obituary page.

MADDIE
You shopping for a funeral home? How appropriate.

DAVID
(ignoring that)
See if there's anything listed for a Jonathan Kaplan.

ON MADDIE
...as she turns the pages of the newspaper...
MADDIE
(suspicious;
not understanding;
reading)

DAVID
I remembered the police telling me that Kaplan had been hit by a car yesterday morning and that the only witness was our buddy Mr. Mohawk at the elevator.

MADDIE
(turning to him;
softening)
This sounds suspiciously like a plan.

DAVID
(pissed;
he can't even look at her)
Me? A plan? Couldn't be. Everyone knows I have no facility for deductive reasoning. Hell...I can barely walk and chew gum. Dumb David...always chomping on his shoes and blowing bubbles with his feet. Me? Plan?? Nahhh!!!!

MADDIE
(this is hard)
I'm sorry.

DAVID
No you're not.
(and then)
I'm not even sure there's a connection.
(and then)
I'm grasping at straws.
MADDIE  
(tentatively;  
TOUCHING HIS ARM)  
Keep grasping.

ON DAVID  
...and the touch of her hand STARTLES HIM...and he TURNS 
and LOOKS at her...

ON MADDIE  
...and she takes her hand back...and SMILES a small 
SMILE...

ON THE TWO OF THEM  
...as David keeps driving...and Maddie keeps smiling.  
And David smiles a small smile as well. And we...

FADE OUT

END OF ACT FIVE
ACT SIX

FADE IN:

AN ICED TEA GLASS

...TALL and WET and filled with vermouth. And a WOMAN'S HAND REACHES for the glass...PICKING IT UP off the concrete...and as she CARRIES IT to her lips...we can't help but notice the SWIMMING POOL BEHIND HER and the APARTMENTS that surround it. And as she drinks her drink...her eyes dart up the apartments on the SECOND LEVEL and to the COUPLE standing outside one of the apartment doors RINGING A BELL in the LATE AFTERNOON SUN.

WOMAN
(calling up to them)
Are you looking for me?

ON MADDIE AND DAVID

...as they TURN from the APARTMENT DOOR...

DAVID
Susan Kaplan?

THEIR P.O.V.

...and we can SEE IT ALL NOW...the CHAISE LOUNGES arranged HELTER SKELTER by the almost ABANDONED POOL...and the lone lady...laying on her back...a bottle and a glass and an overflowing ashtray by her side...SUSAN KAPLAN.

SUSAN
Who wants to know?

FAVORING DAVID

...as he leans over to Maddie...

DAVID
(a private whisper)
Getting people to open up is very tricky. Let me handle the interview.

ANOTHER ANGLE

...as Maddie and David start down the steps towards the pool...
CONTINUED

DAVID

(a big smile)
Funeral home said we could find you here.
(and then)
Hi. My name is...

SUSAN
(cutting him off; to Maddie)
I know you. You used to be on television.

ON MADDIE AND DAVID

...as Maddie TURNS and LOOKS TO DAVID for some kind of APPROVAL TO CONTINUE...and DAVID SMILES...first AT MADDIE and then AT THE WOMAN...the hardest smile of his life...

MADDIE
(after a moment)
I'm Maddie Hayes...and this is my...
(hesitating)
...business associate David Addison.
(and then; the two of them pulling up chairs)
We know this is a bad time, Mrs. Kaplan...

SUSAN
(cutting her off)
You're thinking...she doesn't look like a grieving widow.
(and then; with a SHRUG)
I guess she isn't.
(and then)
Did you know my husband Jonathan?

ON MADDIE AND DAVID

...as each waits for the other to answer...and the SILENCE HURTS.
CONTINUED

DAVID
(finally)
Sort of.

...and he looks at Maddie and shrugs...he's sorry...that was the best he could do off the top of his head...

MADDIE
(jumping in)
Mrs. Kaplan...we were wondering if you could tell us anything about a strange watch. With one hand and no stem?

DAVID
(picking up the ball)
We're collectors. Watches from around the world.

...and Maddie looks at him and mouths the word "collectors?" in disbelief...

SUSAN
(a laugh)
My great inheritance.
(and then)
I don't have it. Johnny was wearing it when the car hit him. The police say they don't have it. They claim he wasn't even wearing it, but he always wore two watches. The one his father left him didn't even work. Isn't it funny? His father was a watchmaker...a clockmaker. He passed away about a month ago. It's been a terrific month in my family folks...

...and she takes a heavy pull on her drink...

MADDIE
Strange thing for a watchmaker to leave his son.

SUSAN
Strange? Johnny's dad? He was a flyer in the second World War and was shot down over Germany. He used to tell us this story that just before the war ended, (MORE)
SUSAN (CONT'D)
this Nazi who could see the
writing on the wall asked him,
if when he was released he would
smuggle four million dollars in
diamonds from Germany to America.
Anyway...the way Johnny's dad
would tell the story...in the
Fifties...when the German officer
finally made his way to America
to claim the diamonds...he stiffed
him. He hid them someplace.
Some secret place.

DAVID
You don't sound like you believe
it.

SUSAN
No flies on you.

DAVID
Somebody has to tell me what
that means.

SUSAN
Hey. I have eyes. The guy
lived in a little tiny house.
He drove around in ten-year-old
cars. He never missed a day's
work. If there were any diamonds
in his life, I sure didn't see
the proof of it. But try telling
that to Johnny. He was sure the
old man had these diamonds in a
vault somewhere. That he was
going to out-wait the Nazi.
Even if it meant never seeing
the money himself. Even if it
meant leaving it to his son.
So Johnny never got a regular
job. Oh...he piloted once in
a while, but mostly he just slept
and jogged and waited for his
old man to kick off.
MADDIE
Which he did about a month ago.

SUSAN
He sure did. A week after he passed away...a guy comes to the door...a collector, like you two...offers us five-thousand dollars for the watch. Five-thousand! It's not like his father left us anything else. Not even the money to bury him with. But Johnny won't sell. Sentimental value he says. Let me tell you...I could use five-thousand sentimental dollars right now.

DAVID
The gentleman who came to your door?...the collector?...tall man with dark hair?...about thirty-five?

SUSAN
Not even close. This guy was mid-sixties if he was a day.
ON DAVID AND MADDEIE

...as they exchange a look...and we...

SHOCK CUT TO:

EXT. THE STREET OUTSIDE SUSAN’S APARTMENT - DAY

...as the SUN BEGINS TO SET and the two of them make their way back towards the car...

DAVID
(mock serious)
"Mrs. Kaplan...we were wondering if you could tell us about a strange watch. With a black mouse and two round ears?"
(looking at her)
And you swore on your application that you'd never done this before.

MADDEIE
(ignoring that)
So this really isn't about the watch at all. It's about four million dollars in diamonds.

DAVID
If you believe Kaplan's father-in-law. And I do.

MADDEIE
So what do we do now?

DAVID
Beat everybody to the diamonds.

MADDEIE
(dubious)
Right. You know how to do that?

DAVID
Hey! Do flies fly? Does Spock beam up?

MADDEIE
And you know where they are?

DAVID
I think I can safely narrow it down to a planet.
ANOTHER ANGLE

...as the two of them make their way AROUND and INTO...

INT. THE JAGUAR

...as Maddie and David climb in...and David REACHES UP and REFLEXIVELY GRABS...

DAVID

For what it's worth...I don't think anyone else knows where they are either. Otherwise they'd be chasing them instead of...

THE REARVIEW MIRROR

...which he adjusts...and as he DOES...HE and WE BOTH SEE...

SIMON

...sitting in the back seat...a CORD around his neck...his face an ICY BLUE...his TONGUE HANGING out of his MOUTH...

FAVORING DAVID

...sitting there...staring into the mirror...SPEECHLESS.

MADDIE

Otherwise he'd be chasing what?

DAVID

(slow;
absently;
his eyes never
leaving the mirror)
Us. He'd be chasing them instead of us.

(and then)
Maddie? If I asked you to do something for me, would you do it without saying "why"?

MADDIE

Why?
DAVID
Withdraw the question.
(and then)
Maddie...let's both get out of the car.

MADDIE
Excuse me?

DAVID
Let's both just leave the car.
We'll rent a car...we'll call a cab.

(reaching for the door handle)
Let's both just get out of the car.

MADDIE
(baffled)
Why?

DAVID
(turning to her; carefully)
It's nothing to get upset about.
Really. It's just...and now I don't want you to look but...
(big smile;
nothing at all the matter)
...there's a dead man in the back seat.

MADDIE
There is?

...and David's hands shoot up...and HOLD HER HEAD IN PLACE...keeping her from looking in the back seat.

MADDIE
(her face pressed between his hands)
How do you know? I mean...how do you know he's dead?

DAVID
It's either that...or the man uses an obscene amount of blue rouge.
ON MADDIE

...as she NODS...understanding...and David LOOSENS his GRIP...and Maddie moves for the CAR DOOR...and then SUDDENLY TURNS and LOOKS AT...

SIMON

...just sitting there...a LINE of DRIED BLOOD around his NECK where it was SLIT...his EYES beginning to BUG OUT of his head...

ON MADDIE

...as she SCREAMS the LOUDEST SCREAM in the history of broadcasting...

MADDIE

. . . Ahhhhhh!!!

...and...

REVERSE ANGLE

...whips her head around front...

DAVID

I told you not to look!

MADDIE

What do we do!!??

DAVID

We get out and walk away.

MADDIE

And just leave him?

DAVID

Trust me...he won't hold it against us.

EXT. THE STREET

...as the two of them CLIMB OUT of the car...BADLY SHAKEN... and BEGIN WALKING down the sidewalk...neither one able to look at the other...
DAVID
(after a moment)
It's a signal. Somebody's letting us know they're on to us.

MADDIE
Who?

DAVID
I don't know.

MADDIE
(suddenly; walking ahead of him)
That's it. It's over.

'DAVID'
What are you talking about?

MADDIE
I'm talking about me. Playing detective. It's over. I'm going to do what I wanted to do in the first place. I'm going to call the police and give them the watch.

...and we WATCH...as they ROUND a CORNER and CONTINUE DOWN...

EXT. A COMMERCIAL STREET - DUSK

...Maddie walking fast...David trying to keep up...

DAVID
You can't do that. You wouldn't do that. This is my big case. Our big case.

MADDIE
Watch me.

...and she TURNS INTO...
INT. A BAR

...damn near deserted... just a BARTENDER behind the bar and a lonely couple huddled in a table in the corner... and no one even looks up as Maddie comes charging through the door... David right behind her...
MADDIE
(to the bartender; without breaking her stride)
Pay phone?

BARTENDER
(pointing)
In the back.

DAVID
(following her)
Maddie...we're so close. Think about all we've found out.
We're that far away from cracking this thing. We're that far away from...

MADDIE
(stopping; CUTTING HIM OFF)
Dying! That's what we're that far away from. I have known you less than forty-eight hours and in that time I have been driven from my home...watched a man die at my feet...and had another left in the back of my car. David...I've had it.
(turning; stepping into the phone booth)
I don't want to die with a knife in my back or my throat slit.

...and with that she CLOSES THE BOOTH DOOR...fishes through her purse for change...starting to dial...

ON DAVID

...watching her...beginning to panic...

DAVID
(turning; heading for the bar)
You need a drink...
INT. THE PHONE BOOTH

...as Maddie waits...phone pressed to cheek...

MADDIE
(to herself)
I'll tell them about Heinz...
give them the watch...
(and then)
Hello? Police? Yes...I'd like
to speak with someone in author-
ity.
(and then)
Yes it's a matter of life and
death.
(and then)
No. No one is threatening me
right this moment.
(and then)
Yes...I'll hold.

ANOTHER ANGLE

...as David returns with a drink...

DAVID
(pushing OPEN
the booth door)
Drink this.

MADDIE
(taking it from
him;
taking a pull)
What is this?

DAVID
Just a little Kamikazee to take
the edge off.
(and then)
Maddie...think about what you're
doing. We're so close to crack-
ing this thing.
(and then;
pulling the watch
from his pocket)
It's these numbers on the back.
I'm sure of it. If we can fig-
ure out what they stand for we
can find the diamonds...
CONTINUED

MADDIE
(into the phone; ignoring him)
Yes...I'm still holding.

DAVID
(calling to the bartender)
Let me have another kamikazee for the lady.

MADDIE
Are you trying to get me drunk?

DAVID
Me? Get you drunk?

MADDIE
David...give me the watch.

DAVID
Why don't you take the night and think about this. A good sleep on a nice firm sofa...?

ON MADDIE

...as she SLAMS DOWN the PHONE in frustration...

MADDIE
Damn it...!

...and begins to dig through her purse for more change...
CONTINUED

DAVID
(watching her)
Who you calling now?

MADDIE
(dropping change
into the phone)
Taxi.
(and then;
DIALING)
I do not plan on spending another
night in that office. I'm sleep-
ing in a bed...in a hotel.
(and then;
into PHONE)
Hello? I need a cab to take me
to Beverly Hills...

ON DAVID

...as he pushes himself OUT OF THE BOOTH and CLOSES THE
DOOR...so that he and we are both unable to hear the
conversation. And he TURNS...looking MORE DEJECTED than
we've ever seen him...and heads over to the JUKE BOX...
and DROPS a QUARTER IN...and after a MOMENT...MUSIC STARTS.

VOICE (O.C.)
David...I need the watch.

...and David TURNS to SEE...

MADDIE

...standing there. Holding her drink.

MADDIE
David...it's over.

ANOTHER ANGLE

...as he PULLS the watch from his pocket...and without
looking at her...holds it outstretched in his hand. And
after a moment...Maddie TAKES it and pockets it.

MADDIE
Thank you. I'll call the police
from the hotel.
(and then)
Are you going to be okay?
ON DAVID
...as he NODS...wordlessly.

ON MADDIE
...uneasy...uncomfortable...

MADDIE
I guess I'll wait for my cab outside.

...and as she starts to move...

DAVID (O.C.)
You want to dance?

ANOTHER ANGLE
...as Maddie stops and turns and looks at him...

MADDIE
What?

DAVID
Dance? You want to dance?
With me? Here? Now!

MADDIE
I don't know what you're talking about. People don't dance here. This isn't a place where people dance.

ON DAVID
...as he pushes a table and some chairs out of the way...

DAVID
(taking her hand; pulling her to him)
C'mere...

ON MADDIE
...and she does...depositing her drink on one of the tables...winding her arms around him...beginning to move with him...
CONTINUED

MADDIE
David...I'm not going to change
my mind...

ON THE TWO OF THEM

...as they begin to spin around the room...

DAVID
(his chin buried
in her shoulder)
I know that. All I'm asking
for is a dance.

ON MADDIE

...her eyes glass...not understanding this...but kind of
liking it...

MADDIE
This is weird.

DAVID
Weird yes...but destined to
catch on. You'll see...soon
people will be dancing everywhere.

FOLLOWING THEM

...as THEY DANCE...past the cigarette machine and the
juke box and the beer nuts rack...spinning past the pin
ball machine and the television set...the dark room and
the music from the juke making it romantic nonetheless...

MADDIE
I don't think I've ever danced
in a place like this before.

DAVID
Yeah...it's like all the big
clubs. It's who you know.

...and with that they dip...and Maddie LAUGHS...and David
DRAWS HER BACK IN...CLOSE to him...
MADDIE
(looking at him)
Can I ask you something?

DAVID
Anything. My life's an open
book. The only thing I won't
discuss is me and the President.

MADDIE
Do you really think I'm cold?

DAVID
(looking at her)
Did I say that?
(and then)
I didn't say that.
(and then)
How could I have said that?
(and then)
You? Cold? I'm burning up
over here.

...and that would seem to be answer enough, for she looks
away from him...and BURES HER HEAD in his chest...and
we HEAR the SOUND of a HORN HONKING...

BARTENDER
(looking out the
window)
Cab is out front waiting for
you.

ON THE TWO OF THEM

...as David looks down at Maddie...

DAVID
(gently)
Cab is out front waiting for
you.

MADDIE
(still dancing;
seeming not to
hear)
You would tell me if you thought
I was cold...wouldn't you?
CONTINUED

DAVID
Sure I would.

ANOTHER ANGLE
...as the two of them separate...Maddie pulling herself from him...and she turns...and goes to the door...

ON MADDIE
...as she reaches to open it...and then turns back to him just one more time...

MADDIE
For what it's worth...dead bodies and all...I did have fun. Tons of fun.

ON DAVID
...and he SMILES...and he SHRUGS...

Later.

ANOTHER ANGLE
...as Maddie SMILES...and Maddie SHRUGS...

MADDIE
Yeah. Later.

...and PULLS OPEN the door...and finally steps through it. And after a moment...is GONE.

ON DAVID
...and we HEAR the SOUND of the CAB'S ENGINE as it PULLS AWAY from the unseen curb...David just standing there... watching the door of the bar. And we can't help but notice the way his hand climbs into his pocket...and PULLS OUT a...
WRISTWATCH

...the same wristwatch he gave Maddie.

ANOTHER ANGLE

...as David smiles and begins to whistle the song on the juke box as he spins the wristwatch on his middle finger...

    DAVID
    (to himself)
    Yeah. Later...

...and we...

FADE OUT

END OF 'ACT SIX
ACT SEVEN

FADE IN:

EXT. AVENUE OF THE STARS - DAY

...as a TAXI ROARS UP to a BUILDING...screeches to a HALT...and PARKS ITSELF RIGHT NEXT TO THE CURB.

ANOTHER ANGLE

...as Maddie climbs out of the cab and looks up at...

A CENTURY CITY SKYSCRAPER

...all steel and glass...

ON MADDIE

...as she looks at it and CURSES under her breath...she is not a happy lady. And after a moment...she starts into the building...as we...

CUT TO:

A BUILDING CORRIDOR

...a glass painter busily at work painting the words: "BLUE MOON DETECTIVE AGENCY" on a pane of frosted glass...and we SEE MADDIE round the corner...and make her way over to...

THE OFFICE DOOR

...and the PAINTER SMILES UP AT HER as he paints the last letter. And Maddie makes a face...and pulls a handkerchief out of her pocket...and SMEARS the paint across the glass...

INT. THE BLUE MOON DETECTIVE AGENCY

...as the door OPENS and Maddie STEPS INSIDE...
MS. DIPESTO
(without looking up)
Welcome to Blue Moon Detective Agency. We'll help solve your case---we'll help find your mate. If it's answers you need---we're eager to please. From stuff that's been took---to people who rook. We're always on the case with a smile on our face. We're an agency with class---we'll really move our...
(glancing up; realizing)
Oh my God! It's her!

MADDIE.
Where is he!

MS. DIPESTO
(calling to the others)
Look who's here! It's her!
(and then;
rising from her chair)
I don't mind telling you Ms. Hayes...just how much all we little people appreciate...

ON MADDIE

...not waiting to be told...heading towards his office...

MS. DIPESTO (CONT'D)
(following her)
...your getting personally involved with our agency.

OFFICE WORKER #1 (O.C.)
Three cheers for Ms. Hayes!

THE OFFICE
Hip, hip, hooray!...hip, hip, hooray!...
INT. DAVID'S OFFICE

...covered with computer paper...David sitting behind his
desk inputting something into the machine when SUDDENLY
his office door FLIES OPEN...

THE OFFICE (O.C.)
(FILTERED)
...hip, hip, hooray!

TIGHT ON THE HEEL OF MADDO's SHOE
...as she KICKS the door closed with it.

ON DAVID
...as he looks up to DISCOVER...

MADDIE
...looking right at him...right through him...

MADDIE
You stole it from me---didn't
you?

ANOTHER ANGLE
...as David pushes his chair out from behind his desk
and RISES...all smiles...

DAVID
You look angry...what are you
angry about? I heard the kids
singing out there when you came
in. God...they love you. They
think you're the greatest boss
in the world. Did you see the
office we fixed up for you?
Mauve. One of my favorite colors...

MADDIE
(cutting him off;
moving towards him;
picking up a SCOTCH
TAPE dispenser from
his desk)
I want it back...NOW!
CONTINUED

DAVID
Can't do that, Maddie. Can't give it back to you. Not when I'm so close to cracking this thing. I can't let you do that to our future.

MADDIE
Our future?! There is no "our future". There's my future and your funeral...if you don't give me back that damn watch.

DAVID
(moving towards her)
Maddie...put that down. You know you're not going to do anything with it...

ON MADDIE

...as she winds up and throws it and...

ON DAVID.

...as he DUCKS...and the huge picture window behind him SHATTERS...

DAVID
(after a moment; whistling; looking out the window and down)
Boy are there a lot of unamused people down there.

ANOTHER ANGLE

...as Maddie picks up a stapler...

MADDIE
I mean it, David...
DAVID
Okay, okay, okay... no more
office supplies!
(and then)
Just listen to me. I've got
something better than the watch.

MADDIE
What are you talking about?

DAVID
I know how to figure out where
the diamonds are.

MADDIE
(lowering the stapler)
How?

DAVID
It's like I said last night...
The answer is in the numbers
on the back of that watch. So
okay... I steal the watch from
you and I come back here and I
start feeding the numbers into
the computer here. I mean...
I don't even know what I'm
looking for... but I can just
smell that I'm on the right
track. Okay. Now the computer
starts generating numbers. All
kinds of numbers. Phone numbers.
Nothing. It starts generating
zip codes. I'm starting to get
discouraged. The computer assigns
(MORE)
DAVID (CONT'D)
a letter of the alphabet to
each number and generates words.
What does the word "Poopla" mean
to you? I don't mind telling
you...I was starting to feel
pretty low.

(he moves across
the room to
his chair)
Exhausted...I throw myself into
this chair...

(he throws himself
into his chair)
Delirious...I start to babble...

(he starts to
babble)
"Where could the diamonds be?"
I cry. "Where could the diamonds
be?" Now I look at my globe.

ON DAVID

...as he looks at the globe that sits next to his desk...
and gives it a SPIN...

DAVID
I'm looking at my globe...and
I'm watching these numbers go
by? These little numbers all
over the globe?...and I remem-
ber something Susan Kaplan said.

(pulling himself
out of the
chair...starting
towards her again)
She said her father-in-law had
been a pilot. She also said
her husband had been a pilot.
(a big smile)
Don't you get it?
CONTINUED

MADDIE
No! I don't get anything.

DAVID
Latitude and longitude. That's how pilots find their way. The numbers inside the watch are the latitude and longitude of where the diamonds are hidden. The pawnbroker was right. The watch isn't a watch. It's a set of directions from one pilot to another.

MADDIE
(shaking her head)
David...I'm totally lost.

DAVID
Precisely...that's why we need a map.

...and on Maddie's puzzled expression we...

SHOCK CUT TO:

TIGHT ON A PAIR OF OLD WOODEN DOORS

...as they FLY OPEN with an ECHOEY BANG...and Maddie and David come flying through them...

DAVID
The map room?

ANOTHER ANGLE

...to REVEAL that they are making their way through the vast caverns of the LOS ANGELES PUBLIC LIBRARY...the old and musty DOWNTOWN BRANCH...

MADDIE
(spotting it)
Over there...

...and they RUSH towards the AREA Maddie indicated with her gaze. And we HOLD...even as they walk OUT of FRAME...
...as a man steps INTO IT...his EYES FOLLOWING David and
Maddie's path. And there is no mistaking the face.
HEINZ. And we...

CUT TO:

A BOOK

...being PULLED FROM A SHELF. And David LOWERS the LARGE
and DUSTY VOLUME onto a wooden table...opening the covers...

ON THE BOOK - DAVID AND MADIE'S P.O.V.

...as they FLIP THROUGH IT...a SERIES OF AERIAL PHOTOGRAPHS
marked in latitudes and longitudes and further delineated
with minutes and seconds and degrees...

MADIE (OVER)
Do you know what you're looking
for?

DAVID (OVER)
A good woman, a fast car, and...

...and she stops at a certain page...part of DOWNTOWN LOS
ANGELES SEEN FROM ABOVE. And his FINGER SCANS the numbers...

DAVID (OVER)

...this!

...rushing across the tops of buildings...finally stopping
at one.

MADIE (OVER)
The southeast corner of Ninth
and Broadway?

...and we...

DISSOLVE TO:
A STREET SIGN

...INDICATING the CORNER of NINTH STREET and BROADWAY. And we HOLD just LONG ENOUGH for that to REGISTER and then the CAMERA BEGINS TO TILT UP...taking in the building that sits on that corner...climbing its aqua-tile front...finally arriving at the TOP of the building which is crowned by a suspiciously familiar looking clock...a clock with a square face surrounded by roman numerals...the word "EASTERN" across its top and gilded lattice work climbing up its sides. And SUDDENLY a hand ENTERS the FRAME...a hand holding a watch...a suspiciously familiar looking watch...with a square face surrounded by roman numerals...the word "EASTERN" printed across its face and gilded lattice-like detailing climbing up the sides.

REVERSE ANGLE

...to REVEAL David and Maddie...standing on the street corner looking up at the building...

DAVID

I think this is significant.

...and on the two of their dumbfounded expressions...we...

SHOCK CUT TO:

OMIT

INT. THE BUILDING LOBBY - DAY

...as the two of them enter. Typical downtown lobby with a row of elevators and a small newsstand. And David quickly scans the place and then turns to the man behind the newsstand...

DAVID

Any of these elevators go all the way up to the roof?

NEWSSTAND MAN

Just the freight, I think. (pointing)

Down the hall and to the left.
CONTINUED

...and David and Maddie take off...down the hall and to the left...making their way towards...

THE FREIGHT ELEVATOR

...as the TWO of them make their way into it...and as the DOORS CLOSE we...

SHOCK CUT TO:

OMIT
EXT. THE ROOF OF THE BUILDING – DAY

...as David and Maddie step OUT of the ELEVATOR and then STOP DEAD IN THEIR TRACKS...their EYES RIVETED TO SOMETHING WE CANNOT SEE...
THEIR P.O.V.

...the CLOCK...an almost EXACT COPY of the WATCH. Several stories tall in its own right. A real mother.

MADDIE
(finally)
Gee...it's pretty big when you're standing next to it.

...and David SAYS NOTHING...although we HEAR a HARD SWALLOW on the SOUNDRACK...

ON DAVID

...as he looks at the thing once more...takes a deep breath and begins to peel off jacket and tie...

DAVID
Hickery, dickery, dock...

...and TURNS...and walks over to the lattice work...and PULLS HIMSELF UP and OUT OF FRAME...

DAVID (O.C.)
Hey!...this isn't so hard!

MADDIE
(calling up)
Really?

DAVID
(falling back down into FRAME; looking discouraged)
No. Not really.

...and the two of them look at each other...and David SHRUGS...

DAVID
Don't worry. I'll do it. Just gonna take me a second. Y'know men have all these slippery hormones that women don't have... makes it harder for them to climb. Did you know that?

MADDIE
(watching him)

Nope.
ON DAVID

...as he takes several steps back to get a RUNNING START...

DAVID
Yeah. The further you evolve from apes the less climbing you have to do the more of these slippery hormones you get.
(and then)
Not that women are any less evolved. It's just...they did come second. I mean...first there was man...and then there was woman. So we're about fifteen minutes ahead of you guys in terms of evolution.
(and then)
You believe that?

MADDIE:
Nope.

DAVID
Good girl...

...and with that he RUNS...and JUMPS...and GRABS onto the lattice work...but despite the fact that his feet are too big for the holes in the lattice work, he manages to once again PULL HIMSELF UP and OUT OF FRAME...and once again slides back DOWN INTO FRAME...

ANOTHER ANGLE

...as MADDIE SHAKES HER HEAD...PUSHES DAVID aside...hikes up her skirt and grabs the lattice work...

MADDIE
Pardon me, Mr. Wallenda...

DAVID
What are you doing?

...and pulls herself UP and OUT of FRAME.

DAVID
(calling up to her)
Wow. You're doing beautifully, kid. I'm right behind you. Don't look back to try and see me...just know...I'm right in back of you...and yes...I am looking up your dress.
ON MADDIE

...as she makes her way to the top of the lattice work... the HOLLYWOOD HILLS behind her...all kinds of traffic below her...

MADDIE
(looking down;
not pleased)
Well, I'm here. What do I do now?

FROM ABOVE

...hold the two of them in FRAME...her at the top of the lattice work...him down below on the roof...

DAVID
(calling up to
her)
Climb onto the minute hand and check around the number "4". That's where the hand on the watch is pointing.

ON MADDIE

...hanging onto the lattice work and looking over at...

THE MINUTE HAND

...more than an easy jump away...

FOLLOWING MADDIE

...as she JUMPS...MISSES with her BODY...GRABBING the minute hand with her hands and...

FROM ABOVE

...hanging on for dear life...as the traffic twenty stories below rushes by...

ON DAVID

...watching this...panicked...
CONTINUED

DAVID
It's okay. Don't panic. Don't move.

ON MADDIE
...not believing what she's hearing...

MADDIE
Don't move?! What do you mean "don't move"?

ANOTHER ANGLE
...as David TURNS...and RUNS...out of FRAME and into...

THE BOWELS OF THE CLOCK
...duct work, steel girders and a huge set of chimes fill this abandoned, three-story-tall area located within the clock...

MADDIE (O.C.)
(her voice echoing off the wall)
David? Where did you go? Where are you going? Don't leave me here...

ON DAVID
...as he scans the old paint cans and garbage dumpsters and oil drums...and kicks aside a tarpaulin to DISCOVER...

A LADDER
...tall and wooden and just right...

ON MADDIE
...still hanging...clearly terrified...

MADDIE
Day-vid!!!!!
CONTINUED

...and SUDDENLY we HEAR a SOUND...

THE MINUTE HAND

...giving way...beginning to tear from the stem in the center of the clock...

ANOTHER ANGLE

...as David returns with a very long ladder...

MADDIE

David! Hurry!

...which he leans up against the clock next to where Maddie is hanging...

DAVID

C'mon Maddie! Grab onto the ladder and come on down.

MADDIE

I'm afraid to move!

DAVID

Don't be afraid. There's nothing to be afraid of.

MADDIE

I'm trying...

...and with that she tries to move herself...hand over hand...closer to the ladder...and SUDDENLY we HEAR another SOUND...and the minute hand SWAYS again...and...

MADDIE

...SCREAMS...and...

THE BOLTS IN THE CENTER OF THE CLOCK

...pop...and...
THE MINUTE HAND

...with Maddie hanging onto it, begins to GIVE...

DAVID
Hang on Maddie!

ON MADDIE

...as she feels the HAND move...and reaches and GRABS ONTO...

THE LADDER

...and as she climbs onto it...her foot slides through the rungs and SMASHES...

THE NEON BULB

...in the number four...and Maddie doesn't even notice the velvet bag that tumbles from inside the light fixture dropping to...

THE DECK BELOW

...as...

MADDIE

...struggles to gain her balance on the ladder...the momentum of the grab PUSHING...

THE LADDER

...off the surface of the building as...

MADDIE

...hangs on with everything she's got as...

LONG SHOT

...the ladder begins to tip and...
DAVID
...holds onto the bottom...while...

THE LADDER
...tips further away from the building...finally...

ANOTHER ANGLE
...falling...its bottom caught under the lip of the clock...

MADDIE
...still hanging on...the street and the cars some twenty stories below...

ON MADDIE'S HANDS
...as she tightens her grip on the ladder...

ON MADDIE'S FACE
...as she tries to see what is below her...
CONTINUED

DAVID
Don't look down...

...and Maddie TURNS to DISCOVER...

MADDIE'S P.O.V.

...David...as he shimmies out onto the ladder...

DAVID
(holding out his hand)
Maddie...

MADDIE
I'm afraid to let go!

DAVID
One hand. Just...give me one hand.

MADDIE
Closer. You have to come closer.

ANOTHER ANGLE

...as David shimmies out several inches more...and we hear the LADDER CREAK...

ON THE LIP OF THE CLOCK

...as the LADDER gets CLOSER and CLOSER to its edge.

ON MADDIE

...as she lets go with one hand and reaches forward towards David...

ON THEIR HANDS

...inches apart...
ON DAVID
...as he lurches out onto the ladder inches further...

ON THE END OF THE LADDER
...as it creeps closer to the edge of the lip of the clock...

ON THEIR HANDS
...as they connect...and...

ON MADDIE
...as she lets go from the ladder with her other hand and...

LONG SHOT
...her body drops...now suspended by one arm which David holds...and we WATCH...as slowly...he pulls her up...the cars and the pedestrians racing around obliviously below...

ANOTHER ANGLE
...as Maddie climbs over David...and shimmy across the ladder and back onto...

THE ROOF
...breathless...shaken. And MOMENTS LATER...David shimmy's off the ladder...onto the roof and is standing by her side...and he TOUCHES her SHOULDER...and she TURNS...and buries herself in him...and holds him...and they hold each other...

ON MADDIE
...her cheek pressed to his shoulder...catching her breath...and then...

MADDIE
(seeing something)
David...

...and she tears herself away from him and moves to...
THE VELVET BAG

...laying on the deck...a GERMAN name printed in gold across it...and she TURNS and hands the bag to David...who opens it and pulls out...

DAVID
Diamonds!

ON THE DIAMONDS

...beautiful...they catch the light...shimmering and shining in David's hands...

VOICE (O.C.)
Thank you both, very much.

ON DAVID AND MADDIE

...as they TURN to DISCOVER...

HEINZ

...rising from the rooftop stairway...gun drawn...

HEINZ
(holding out his hand)
If you'll be so kind.

ANOTHER ANGLE

...as David separates from Maddie...and backs away from Heinz...

DAVID
Come get it.

HEINZ
Don't be foolish, young man.
If I pull this trigger and you die I'll still have the diamonds.
Wouldn't we both rather I avoid that unnecessary step?

ON DAVID

...as he SUDDENLY TOSSES the pouch to...
MADDIE

...who CATCHES it handily...as...

DAVID

...rushes back to the ladder...sitting on it...quickly inching his way out over the side of the building...

DAVID
Maddie. Little help?

ANOTHER ANGLE

...and understanding immediately...she TOSSES the POUCH of DIAMONDS back to...

DAVID

...who also catches them handily as he sits on the ladder some one hundred and fifty feet in the air...

DAVID
Like I said, Pop...come and get them.

ON HEINZ

...watching this...considering this. And he moves SLOWLY to the ladder...holstering his gun...wrapping his legs around the edges of the thing...

ON DAVID

...not believing this...not believing that the man will actually shimmy out there...

DAVID
You gotta be yankin' me...

ON MADDIE

...watching...not believing either...
...now firmly placed on the ladder...and starting to make his way towards David...
CONTINUED

HEINZ
You didn't think I'd do it.
You wait forty years to become
a rich man...
(pulling himself
a little closer)
...you'll do almost anything.

ON DAVID

...watching...

DAVID
Don't do this.

ON HEINZ

...inching closer...

HEINZ
I have no choice...

ANOTHER ANGLE

...and we WATCH...as the heavy old man makes his slow way out onto the ladder...and we can't help but notice the way the ladder dips more and more the further out that Heinz ventures...

ON DAVID

...and this is not lost on David...as he notices his body sinking lower and lower as the heavy man makes his way closer and closer to him...

DAVID
This is crazy. Don't do it.

ON THE LIP OF THE BUILDING

...as Heinz moves closer and closer...
CONTINUED

DAVID

No!!!

ON HEINZ

...as he remains steadfast...the determination in his eyes...as he creeps CLOSER and CLOSER...the WOOD of the ladder MOANING WITH PAIN...

ON DAVID

...as his body sinks further and further...

DAVID

No!

ANOTHER ANGLE

...and Heinz is just a foot away now...and he looks at David...and smiles...and HOLDS OUT HIS HAND...

HEINZ

If you please...

...and with that he REACHES...LUNGES for the POUCH...and David PULLS BACK...and the LADDER lists and...

ON THE LIP OF THE BUILDING

...the CRACK in it GIVES...and...

LONG SHOT

...as the LADDER BREAKS and...
ON DAVID

...GRABS the LADDER as it COLLAPSES and HITS...

THE SIDE OF THE BUILDING

...held together by threads of wood...

DAVID

...holding onto a rung of the ladder with one hand...the other CLUTCHING...

THE POUCH OF DIAMONDS

...from which dangles...

HEINZ

...twenty stories up...hanging by the pouch with both hands as...

DAVID

...the strain showing on his face...HOLDS onto the ladder with a single hand...and tries to hoist up Heinz and the pouch with the other...

DAVID
(to Heinz)
Don't let go!

ON HEINZ

...holding onto the pouch...and twenty stories below him...

CARS AND PEOPLE

...hustling and bustling...

ON THE POUCH

...and we can't help but notice...the TIGHTER Heinz clings to the pouch...the more it stretches...and as it does...diamonds drop out...striking...
HEINZ

...in the face...on the nose...in the eyes...making holding on all the more difficult...

HEINZ
Can't...hold on...much...

ON THE POUCH

...as it slips from his fingers and...

ON HEINZ

...as he falls...TUMBLING to the STREET BELOW...and...

MADDIE

...SCREAMS...and...

DAVID

...CLINGS to the ladder...never looking down...just hearing the SOUND of HEINZ screaming. And then NO SCREAM at ALL.

LONG SHOT

...and we watch...and AFTER A MOMENT, David begins to hoist himself back up the ladder...making his way closer and closer to the top where...

MADDIE

...is HANGING OVER the EDGE of the building...OFFERING HIM a HAND...HELPING to PULL HIM UP...as we...

DISSOLVE TO:

TIGHT ON A NEWSPAPER

...and we SEE the HEADLINE "MODEL TURNED DETECTIVE FOILS HEIST". And next to it a PICTURE of Maddie and David. And we PAN off of the PAPER and onto the SILVER SERVING SET as a HAND REACHES into FRAME and PICKS UP THE SILVER COFFEE POT and we PULL BACK to REVEAL...
THE BREAKFAST ROOM

...where Maddie and David sit looking at each other...

MADDIE
(pouring herself a
cup of coffee)
So what was so urgent?

DAVID
Well it isn't anything urgent...
really...it's just...in light
of all we've been through...
together...I would formally...
officially...like to restate
my proposition.
(and then)

MADDIE
(Enjoying this)
Gee...I don't know...

DAVID
What's not to know. It was
great. It was terrific. I
mean...we make a terrific team.
And with your name...your rep-
ungation...

MADDIE
Let me think about it.

DAVID
Oh. I get it. I know what
it is.
(and then)
Well let me just tell you some-
thing. This case has been a
real growth experience for me.
I've changed. I'm a different
guy. I know what you're think-
ing. You're thinking about all
the crummy things I did to you.
Ruining your date with Doctor
Facefixer. Entertainment Tonight.
(MORE)
DAVID (CONT'D)
Stealing the watch. Well... that's the old me. That's the me before I knew the value of a partner. A real partner. A person who you depend on with your life. You don't play with people like that. You don't lie to people like that. And you don't pressure people like that. *

MADDIE
David... I'm just going to have to think about it...

DAVID
(a long moment
of his own)
Well... how long do you think you'll need to think about it?

MADDIE
I don't know. I'd like... a day.

DAVID
(rising from his seat)
A day? A whole day? Can't you just think about it now? I could leave the room. Go read the paper.

MADDIE
(rising from her seat)
David... It's a very tempting offer but I'd like a day to think about it.
(DAVID
(as he TURNS; and begins to walk)
A day...you're right...a day is not an unreasonable thing to ask. A day? A day. Sure.
(and then)
Do you mean...like...this time tomorrow?

...and the two of them make their way into...

(Omit)

THE FRONT DOOR

...as David OPENS it...

(MADDIE
I suppose. Yes. I would have an answer for you this time tomorrow.

(REVEALING...)

(Omit)

OVER A HUNDRED PRESS PEOPLE

...staked out on the lawn of Maddie's mansion...
ON DAVID

...as he stands by the front door...surrounded...smiling at an amused Maddie...

DAVID
(calling to them)
People...there isn't going to be any statement today...however if you could all be back here tomorrow...

...and we...

FREEZE FRAME

THE END